ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ARISTOTELIS
DE ARTE POETICA,
(VAHLEN'S TEXT):

WITH TRANSLATION

BY

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PREFACE.

THE following translation is from Vahlen's Text of 1874, and embodies generally the views expressed in his *Beiträge* and *Adnotatio Grammatica*. In I. 6 however I have followed St. Hilaire, and in a few other passages I have been unable to agree with Vahlen. The translation is as far as possible literal; but certain words must necessarily be differently rendered in different places, e.g.:—

ἁρμονία music, harmony.
διάλεκτος conversation, language, prose.
ἐπεισόδιον episode, act.
λέξις style, speech, language, prose.
λόγος word, story, speech, conversation, prose.
μέτρον metre, verse, measure, extent.
μίμησις imitation, representation.
ὄνομα noun, name, term, word.
πάθος feeling, suffering, disaster.
σχήματα figures, forms, acting, posturing.

A few notes are added to explain the translation or supplement Mr. Moore's commentary. The suggestions for filling up the *lacunæ* in the text are from Vahlen.

E. R. WHARTON.

Oxford, Oct. 1883.

ΑΡΙΣΤΟΤΕΛΟΥΣ

ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

[ ] denotes words to be *omitted* in the text, though found in MSS.

⟨ ⟩ words to be *inserted* in the text, though not found in MSS.

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1 ΠΕΡΙ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἥν τινα 1447 a
δύναμιν ἕκαστόν τι ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς
μύθους, εἰ μέλλει καλῶς ἕξειν ἡ ποίησις, ἔτι δὲ ἐκ πόσων
καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων
ὅσα τῆς αὐτῆς ἐστι μεθόδου, λέγωμεν ἀρξάμενοι κατὰ
2 φύσιν πρῶτον ἀπὸ τῶν πρώτων. ἐποποιία δὴ καὶ ἡ
τῆς τραγῳδίας ποίησις, ἔτι δὲ κωμῳδία καὶ ἡ διθυραμ-
βοποιικὴ καὶ τῆς αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς,
πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις τὸ σύνολον, δια-
3 φέρουσι δὲ ἀλλήλων τρισίν· ἢ γὰρ τῷ ἐν ἑτέροις μι-
μεῖσθαι, ἢ τῷ ἕτερα, ἢ τῷ ἑτέρως καὶ μὴ τὸν αὐτὸν
4 τρόπον. ὥσπερ γὰρ καὶ χρώμασι καὶ σχήμασι πολλὰ
μιμοῦνταί τινες ἀπεικάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ
διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς, οὕτω κἀν ταῖς
εἰρημέναις τέχναις ἅπασαι μὲν ποιοῦνται τὴν μίμησιν
ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ' ἢ χωρὶς ἢ
μεμιγμένοις, οἷον ἁρμονίᾳ μὲν καὶ ῥυθμῷ χρώμεναι μόνον
ἥ τε αὐλητικὴ καὶ ἡ κιθαριστική, κἂν εἴ τινες ἕτεραι
τυγχάνουσιν οὖσαι ⟨τοιαῦται⟩ τὴν δύναμιν οἷον ἡ τῶν

ARISTOTLE'S POETICS.

1 Of Poetry and its kinds — what capacity each has; how plots should be arranged if the treatment is to be correct; further, of the number and nature of the parts whereof each kind consists; and so of other points belonging to the same department—let us now treat, beginning, in the natural order, with first principles.

2 Epic poetry, Tragedy and Comedy, the Dithyramb, and most part of flute and guitar playing, are all (to
3 speak generally) *imitations:* they differ one from another in three points, according as they are imitations (1) by different means (2) of different objects (3) in dif-
4 ferent manners. For as men—some by art, some by practice—can imitate and reproduce things by colours and figures, or by the voice, so all the fore-mentioned arts effect the imitation by *measure* and *words* and *music*, either singly or combined. Thus—

(*a*) By the use of *measure* and *music* alone: Flute and guitar playing, and whatever other arts are of

συρίγγων· αὐτῷ δὲ τῷ ῥυθμῷ μιμοῦνται χωρὶς ἁρμονίας 5
οἱ τῶν ὀρχηστῶν· καὶ γὰρ οὗτοι διὰ τῶν σχηματιζο-
μένων ῥυθμῶν μιμοῦνται καὶ ἤθη καὶ πάθη καὶ πράξεις·
ἡ δὲ ἐποποιία μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις, 6
1447b *καὶ τούτοις εἴτε μιγνῦσα μετ' ἀλλήλων, εἴθ' ἑνί τινι*
*γένει χρωμένη τῶν μέτρων * * τυγχάνουσα μέχρι τοῦ*
νῦν. οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώ- 7
φρονος καὶ Ξενάρχου μίμους καὶ τοὺς Σωκρατικοὺς
λόγους, οὐδὲ εἴ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν
ἄλλων τινῶν τῶν τοιούτων ποιοῖτο τὴν μίμησιν· (πλὴν
οἱ ἄνθρωποί γε συνάπτοντες τῷ μέτρῳ τὸ ποιεῖν
ἐλεγειοποιοὺς τοὺς δὲ ἐποποιοὺς ὀνομάζουσιν, οὐχ ὡς
κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον
προσαγορεύοντες· καὶ γὰρ ἂν ἰατρικὸν ἢ μουσικόν τι 8
διὰ τῶν μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν·
οὐδὲν δὲ κοινόν ἐστιν Ὁμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ
μέτρον· διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ
φυσιολόγον μᾶλλον ἢ ποιητήν· ὁμοίως δὲ κἂν εἴ τις 9
ἅπαντα τὰ μέτρα μιγνύων ποιοῖτο τὴν μίμησιν, καθά-
περ Χαιρήμων ἐποίησε Κένταυρον μικτὴν ῥαψῳδίαν ἐξ
ἁπάντων τῶν μέτρων, καὶ ποιητὴν προσαγορευτέον.
περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον· εἰσὶ 10
δέ τινες αἳ πᾶσι χρῶνται τοῖς εἰρημένοις, λέγω δὲ οἷον
ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἥ τε τῶν διθυραμ-
βικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἥ τε τραγῳδία καὶ
ἡ κωμῳδία· διαφέρουσι δέ, ὅτι αἱ μὲν ἅμα πᾶσιν αἱ δὲ
κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν

like capacity, e.g. pipe-playing: while most[a] dancers 5
imitate by the use of *measure* itself, without music, as
they by figured measures imitate character and feeling
and action.

(β) By the use of *words without music*, or metre: 6
Epic, whether it combine different metres, or (as it
has hitherto done) employ a single kind[1].—We could 7
not include under the term 'epic' the Mimes of Sophron and Xenarchus and the Dialogues of Plato,
nor any imitation by means of iambics or elegiacs or
the like. But people in general, associating poetry
with metre, call poets 'elegiac' or 'epic,' naming them
not because they are imitators, but indiscriminately according to their metre. For if they set forth the prin- 8
ciples of medicine or music in metre, people will call
them poets, though, except the metre, there is nothing
in common between Homer and Empedocles: the one
should be called a poet, the other rather a physicist.
So likewise if any one effect the imitation by mingling 9
all metres (as Chæremon did in his 'Centaur,' a rhapsody made up of all metres), we shall have to call
him a poet[b]. On these points we may thus distin- 10
guish. There are however

(γ) Some kinds of imitation which use all the forementioned means, that is, *measure* and *music* and *metre*[2], as do the Dithyramb and Nome, Tragedy and Comedy: they differ in that some use them all together, and some[c] separately.

These, then, I call the distinguishing marks of these arts, the *means* whereby they effect the imitation.

[a] Reading οἱ ⟨πολλοὶ⟩ τῶν ὀρχηστῶν.
[b] Though we could not call him an 'elegiac' or 'epic' poet.
[c] Tragedy and Comedy. [1 2] See Notes at end.

2 τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν. ἐπεὶ δὲ μιμοῦν- 1448 a
ται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτους ἢ
σπουδαίους ἢ φαύλους εἶναι, (τὰ γὰρ ἤθη σχεδὸν ἀεὶ
τούτοις ἀκολουθεῖ μόνοις, κακίᾳ γὰρ καὶ ἀρετῇ τὰ ἤθη
διαφέρουσι πάντες), ἤτοι βελτίονας ἢ καθ' ἡμᾶς ἢ
χείρονας ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς, Πολύγνω-
τος μὲν γὰρ κρείττους, Παύσων δὲ χείρους, Διονύσιος
2 δὲ ὁμοίους εἴκαζεν· δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν
ἑκάστη μιμήσεων ἕξει ταύτας τὰς διαφορὰς καὶ ἔσται
3 ἑτέρα τῷ ἕτερα μιμεῖσθαι τοῦτον τὸν τρόπον. καὶ γὰρ
ἐν ὀρχήσει καὶ αὐλήσει καὶ κιθαρίσει ἔστι γενέσθαι
ταύτας τὰς ἀνομοιότητας, καὶ τὸ περὶ τοὺς λόγους δὲ καὶ
τὴν ψιλομετρίαν, οἷον Ὅμηρος μὲν βελτίους, Κλεοφῶν
δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ⟨ὁ⟩ τὰς παρῳδίας
ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δηλιάδα χείρους.
4 ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ τοὺς νόμους·
ὥσπερ * * γᾶς, Κύκλωπας Τιμόθεος καὶ Φιλόξενος, μιμή-
σαιτο ἄν τις. ἐν αὐτῇ δὲ τῇ διαφορᾷ καὶ ἡ τραγῳδία
πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χείρους ἡ δὲ
3 βελτίους μιμεῖσθαι βούλεται τῶν νῦν. ἔτι δὲ τούτων
τρίτη διαφορὰ τὸ ὡς ἕκαστα τούτων μιμήσαιτο ἄν τις.
καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἔστιν ὁτὲ
μὲν ἀπαγγέλλοντα, (ἢ ἕτερόν τι γιγνόμενον, ὥσπερ
Ὅμηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα),
ἢ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας τοὺς μιμου-
2 μένους. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησίς ἐστιν,
ὡς εἴπομεν κατ' ἀρχάς, ἐν οἷς τε ⟨καὶ ἃ⟩ καὶ ὥς. ὥστε

2 Since those who imitate imitate persons *acting*, who must be either superior or inferior (for characters perhaps always fall into these two classes, as all men differ in character by defect or excellence), i.e. either better than we are, or worse, or like us,—as among painters Polygnotus depicted men better than they are, Pauson
2 worse, Dionysius as they are,—it is clear that each of the fore-mentioned kinds of imitation will have these distinguishing marks, and will thus differ by imitating
3 different *objects*. For in dancing also, and in flute and guitar playing, these inequalities may arise; and so with prose, and with verse unaccompanied by music (e.g. Homer depicted men better than they are, Hegemon of Thasos the inventor of parody, and Nicochares author
4 of the Deliad, worse, Cleophon as they are); and so likewise with Dithyrambs and Nomes, one might represent gods as Argas[d] did, or Cyclopes as Timotheus and Philoxenus. And in this very point Tragedy differs from Comedy: the one would represent men better than they are, the other worse.

3 There is yet a third difference, according to the *manner* in which we may imitate each of these objects. For imitation by the same means and of the same objects may be sometimes by narration (whether one identify oneself with the character, as Homer does, or retain one's own individuality), sometimes with
2 all the imitators acting and exerting themselves. To these three differences, of means, object, and manner,

[d] Reading ὥσπερ <θεοὺς Ἀρ>γᾶς (an unknown poet).

τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητὴς Ὁμήρῳ Σοφοκλῆς, μι-
μοῦνται γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει,
πράττοντας γὰρ μιμοῦνται καὶ δρῶντας ἄμφω. ὅθεν 3
καὶ δράματα καλεῖσθαί τινες αὐτά φασιν, ὅτι μιμοῦνται
δρῶντας. διὸ καὶ ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ
τῆς κωμῳδίας οἱ Δωριεῖς· τῆς μὲν γὰρ κωμῳδίας οἱ
Μεγαρεῖς, (οἵ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημο-
κρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ
ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῷ πρότερος ὢν Χιωνίδου
καὶ Μάγνητος), καὶ τῆς τραγῳδίας ἔνιοι τῶν ἐν Πελο-
ποννήσῳ, ποιούμενοι τὰ ὀνόματα σημεῖον. οὗτοι μὲν
γὰρ κώμας τὰς περιοικίδας καλεῖν φασίν, Ἀθηναῖοι δὲ
δήμους, ὡς κωμῳδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λεχθέντας,
ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ
1448b ἄστεως, καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ
πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4
καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.
ἐοίκασι δὲ γεννῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο **4**
τινές, καὶ αὗται φυσικαί. τό τε γὰρ μιμεῖσθαι σύμ- 2
φυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστί, (καὶ τούτῳ δια-
φέρουσι τῶν ἄλλων ζῴων ὅτι μιμητικώτατόν ἐστι καὶ
τὰς μαθήσεις ποιεῖται διὰ μιμήσεως τὰς πρώτας), καὶ τὸ 3
χαίρειν τοῖς μιμήμασι πάντας. σημεῖον δὲ τούτου τὸ
συμβαῖνον ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὁρῶμεν,
τούτων τὰς εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν
θεωροῦντες, οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων
καὶ νεκρῶν. αἴτιον δὲ καὶ τοῦτο, ὅτι μανθάνειν οὐ 4

imitation (as we said at the beginning) is open. So
that in one point Sophocles will be the same kind of
imitator with Homer, for both imitate superior per-
sons; in another with Aristophanes, for both imitate
persons acting and doing. Whence also, some say, 3
plays are called Dramas, because the writers imitate
persons *acting*. Wherefore also Tragedy and Comedy
are claimed by the Dorians,—Tragedy by some of the
Peloponnesians, Comedy by the Megarians in Greece
(who say it arose at the time they had a democracy)
and Sicily (whence was the poet Epicharmus, who lived
long before Chionides or Magnes),—who appeal to the
names, as they say that they call villages *kōmai* (while
the Athenians call them *dēmoi*), comedians being named
not from revelling in the *kōmos* but from wandering
about the *kōmai* when they were slighted in the city;
and that they call acting *drān*, the Athenians *prattein*.

Thus much for the number and nature of the dif- 4
ferences incident to imitation.

Poetry in general seems to have originated from two **4**
causes, both natural ones; it is innate in men from 2
childhood (1) to imitate—and herein we differ from
other animals, in that we are the most imitative, and
acquire our first knowledge through imitation—and
(2) to delight in imitations. Witness what happens 3
in actual fact: we delight in viewing the most exact
delineations of objects which in themselves we see
with disgust, e.g. figures of the lowest animals or of
corpses. Another reason is that learning is a great 4

μόνον τοῖς φιλοσόφοις ἥδιστον ἀλλὰ καὶ τοῖς ἄλλοις
5 ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν αὐτοῦ. διὰ γὰρ τοῦτο
χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμβαίνει θεωροῦντας
μανθάνειν καὶ συλλογίζεσθαι τί ἕκαστον, οἷον ὅτι οὗτος
ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχῃ προεωρακώς, οὐχὶ μίμημα
ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπεργασίαν ἢ τὴν
6 χροιὰν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν. κατὰ φύσιν
δὲ ὄντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς ἁρμονίας καὶ τοῦ
ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστί,
φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ
μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτο-
7 σχεδιασμάτων. διεσπάσθη δὲ κατὰ τὰ οἰκεῖα ἤθη ἡ
ποίησις· οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμιμοῦντο
πράξεις καὶ τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς
τῶν φαύλων, πρῶτον ψόγους ποιοῦντες, ὥσπερ ἕτεροι
8 ὕμνους καὶ ἐγκώμια. τῶν μὲν οὖν πρὸ Ὁμήρου οὐδενὸς
ἔχομεν εἰπεῖν τοιοῦτον ποίημα, εἰκὸς δὲ εἶναι πολλούς·
ἀπὸ δὲ Ὁμήρου ἀρξαμένοις ἔστιν, οἷον ἐκείνου ὁ Μαργί-
της καὶ τὰ τοιαῦτα. ἐν οἷς κατὰ τὸ ἁρμόττον ἰαμβεῖον
ἦλθε μέτρον, διὸ καὶ ἰαμβεῖον καλεῖται νῦν, ὅτι ἐν τῷ
9 μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους. καὶ ἐγένοντο τῶν
παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ἰάμβων ποιηταί. ὥσπερ
δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητὴς Ὅμηρος ἦν (μόνος
γὰρ οὐχ ὅτι εὖ, ἀλλ' ὅτι καὶ μιμήσεις δραματικὰς
ἐποίησεν), οὕτως καὶ τὰ τῆς κωμῳδίας σχήματα πρῶτος
ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματοποιήσας·
ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιὰς καὶ ἡ

pleasure not only to philosophers but also to others
who partake of it in a similar way but only to a slight
5 extent. For the reason why we delight in seeing de-
lineations is that by viewing them we can learn, and
conclude what each is, e.g. that 'this is so and so;'
since unless one has seen the object itself, an imitation
of it will fail to produce pleasure except through the
execution or colouring or some such cause.

6 Imitation and music and measure being natural to
us, and verse being plainly a subdivision of measure,
persons originally disposed to versification, and im-
proving it probably by degrees, created poetry by
7 their experiments. And poetry divided itself accord-
ing to individual character: the better sort imitated
good actions and those of good men, the vulgar those
of inferior persons: the former began by composing
8 hymns and panegyrics, the latter invectives. We can
ascribe no such production to any who lived before
Homer, though probably there were many such writers;
but beginning with Homer we may enumerate e.g. his
Margites and the like. In these the Iambic metre ap-
propriately appears, a satire being now called an Iam-
bic poem because it was in this metre that they sa-
9 tirised each other; and some of the old poets became
writers of heroics, some of iambics. And as Homer
was above all the poet of the superior style—for he alone
imitates not merely correctly but dramatically—so he
too first suggested the form of Comedy, employing dra-
matically not invective but ridicule: his Margites has

1449a Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὗτος πρὸς
τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ 10
κωμῳδίας οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ
τὴν οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμῳδοποιοὶ
ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγῳδοδιδάσκαλοι, διὰ
τὸ μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα
ἐκείνων. τὸ μὲν οὖν ἐπισκοπεῖν ἆρ' ἔχει ἤδη ἡ τραγῳ- 11
δία τοῖς εἴδεσιν ἱκανῶς ἢ οὔ, αὐτό τε καθ' αὑτὸ κρί-
νεται ἢ ναὶ καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενο- 12
μένης οὖν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς, καὶ αὐτὴ καὶ
ἡ κωμῳδία καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύ-
ραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικά, ἃ ἔτι καὶ νῦν ἐν
πολλαῖς τῶν πόλεων διαμένει νομιζόμενα, κατὰ μικρὸν
ηὐξήθη προαγόντων ὅσον ἐγίγνετο φανερὸν αὐτῆς, καὶ
πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγῳδία ἐπαύσατο,
ἐπεὶ ἔσχε τὴν αὑτῆς φύσιν. καὶ τό τε τῶν ὑποκριτῶν 13
πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε, καὶ τὰ
τοῦ χοροῦ ἠλάττωσε καὶ τὸν λόγον πρωταγωνιστὴν
παρεσκεύασεν· τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς.
ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, 14
διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὀψὲ ἀπεσεμνύνθη. τό
τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο· τὸ μὲν γὰρ
πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ
ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης
αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε, μάλιστα γὰρ
λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν. σημεῖον δὲ
τούτου, πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ

the same relation to Comedy as the Iliad and Odyssey
to Tragedy.

Tragedy and Comedy having arisen, those impelled 10
by their individual nature to one style or the other
became either writers of Tragedy instead of epic, or of
Comedy instead of satire; the one form in each case
being higher and of more repute than the other. To 11
enquire however whether Tragedy, considered[e] either
in itself or with reference to the spectators, is now
perfect in its kinds, is another matter. Tragedy and 12
Comedy having thus begun in experimentation—the
one originating with the leaders of the Dithyramb, the
other with those of the phallic song still in vogue in
many of our cities—grew by degrees, improvements
being made as each branch developed itself; and after
many changes Tragedy reposed in the attainment of
its natural form. Æschylus first increased the num- 13
ber of actors from one to two, shortened the part
of the chorus, and made the dialogue prominent[3];
Sophocles added a third actor and scene-painting. Fur- 14
ther, the plot, originally short, was lengthened, and
the style, originally ludicrous (through its being a development of the Satyric drama), was finally elevated[4].
The metre was changed from Trochaic Tetrameter to
Iambic Trimeter: at the first the Trochaic was used
through its being proper to Satyric dramas, and better
suited for dancing, but when style arose Nature herself
discovered the proper metre; the Iambic being of all
metres the most like prose, as is proved by the fact

[e] Reading κρῖναι for κρίνεται ἢ ναί. [3] [4] See Notes at end.

τῇ πρὸς ἀλλήλους, ἑξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνον-
τες τῆς λεκτικῆς ἁρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη.
15 καὶ τὰ ἄλλ' ὡς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν
εἰρημένα· πολὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ'
5 ἕκαστον. ἡ δὲ κωμῳδία ἐστίν, ὥσπερ εἴπομεν, μίμησις
φαυλοτέρων μέν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ
τοῦ αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖόν
ἐστιν ἁμάρτημά τι καὶ αἶσχος ἀνώδυνον καὶ οὐ φθαρτι-
κόν, οἷον εὐθὺς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ
2 διεστραμμένον ἄνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας
μεταβάσεις, καὶ δι' ὧν ἐγένοντο, οὐ λελήθασιν, ἡ δὲ
κωμῳδία διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· 1449b
καὶ γὰρ χορὸν κωμῳδῶν ὀψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ'
ἐθελονταὶ ἦσαν. ἤδη δὲ σχήματά τινα αὐτῆς ἐχούσης
3 οἱ λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται. τίς δὲ
πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ πλήθη ὑποκριτῶν
καὶ ὅσα τοιαῦτα, ἠγνόηται· τὸ δὲ μύθους ποιεῖν Ἐπί-
χαρμος καὶ Φόρμις· τὸ μὲν ἐξ ἀρχῆς ἐκ Σικελίας ἦλθεν,
τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἦρξεν ἀφέμενος τῆς
ἰαμβικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ μύθους.
4 ἡ μὲν οὖν ἐποποιία τῇ τραγῳδίᾳ μέχρι μόνου μέτρου
μεγάλου, μίμησις εἶναι σπουδαίων, ἠκολούθησεν· τῷ
δὲ τὸ μέτρον ἁπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι,
ταύτῃ διαφέρουσιν· ἔτι δὲ τῷ μήκει ἡ μὲν ὅτι μάλιστα
πειρᾶται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλ-
λάττειν, ἡ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ· καὶ τούτῳ
διαφέρει, καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις

that in conversation one with another we employ Iambics most of all metres, Hexameters seldom and only when we depart from the harmony of prose. Then
15 further came the multiplication of the acts: how other points are said to have been perfected we may forbear to discuss, as it would probably be a great task to explain them in detail.

5 Comedy is, as we have said (iv. 7), an imitation of persons inferior, not in every defect, but so far as the ludicrous is a subdivision of the deformed, being an error or deformity neither painful nor harmful, as e.g. a ludicrous mask is deformed and distorted but does not connote pain.

2 The stages in the history of Tragedy, and their authors, are known; those in the history of Comedy, through its not originally being thought much of, are not; nor was it till late that the Archon allowed a chorus for comic actors, they being volunteers. And it had attained a certain form before the comic poets
3 actually so called are recorded. We know not who introduced masks, or prologues, or more actors than one, &c. Plots were introduced by Epicharmus and Phormis; Comedy came originally from Sicily, and it was at Athens that Crates first gave up the satiric type, and began to generalise the story or plot. . . . .

4 Epic agrees with Tragedy only to a considerable extent[f], that of being an imitation of superior characters: they differ in that Epic has a simple metre, and is narrative. Further, as to compass of action, Tragedy endeavours to be contained if possible within one revolution of the sun, or to exceed but little, while Epic is not tied to time, and herein differs from Tra-

[f] μέτρου in its etymological sense, cf. xxii. 6, xxvi. 6.

τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ 5
μὲν ταὐτά, τὰ δὲ ἴδια τῆς τραγῳδίας. διόπερ ὅστις
περὶ τραγῳδίας οἶδε σπουδαίας καὶ φαύλης, οἶδε καὶ
περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία ἔχει, ὑπάρχει τῇ τρα-
γῳδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἐποποιίᾳ.

περὶ οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ κω- 6
μῳδίας ὕστερον ἐροῦμεν, περὶ δὲ τραγῳδίας λέγωμεν
ἀπολαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὅρον
τῆς οὐσίας. ἔστιν οὖν τραγῳδία μίμησις πράξεως 2
σπουδαίας καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ
λόγῳ χωρὶς ἑκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων
καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα
τὴν τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ 3
ἡδυσμένον μὲν λόγον τὸν ἔχοντα ῥυθμὸν καὶ ἁρμονίαν
καὶ μέλος, τὸ δὲ χωρὶς τοῖς εἴδεσι τὸ διὰ μέτρων ἔνια
μόνον περαίνεσθαι καὶ πάλιν ἕτερα διὰ μέλους. ἐπεὶ 4
δὲ πράττοντες ποιοῦνται τὴν μίμησιν, πρῶτον μὲν ἐξ
ἀνάγκης ἂν εἴη τι μόριον τραγῳδίας ὁ τῆς ὄψεως κόσ-
μος, εἶτα μελοποιία καὶ λέξις· ἐν τούτοις γὰρ ποιοῦνται
τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν μέ-
τρων σύνθεσιν, μελοποιίαν δὲ ὃ τὴν δύναμιν φανερὰν
ἔχει πᾶσαν. ἐπεὶ δὲ πράξεώς ἐστι μίμησις, πράττεται 5
δὲ ὑπό τινων πραττόντων, οὓς ἀνάγκη ποιούς τινας
εἶναι κατά τε τὸ ἦθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων
1450a καὶ τὰς πράξεις εἶναί φαμεν ποιάς τινας), πέφυκεν
αἴτια δύο τῶν πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ
κατὰ ταύτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες.

gedy; though at first the same was the case with both
Tragedy and Epic. Of the constituent parts some are 5
common, some peculiar to Tragedy; so that whoever
understands good and bad Tragedy understands also
good and bad Epic; since everything that Epic has
belongs also to Tragedy, though not all to Epic that
belongs to Tragedy.

Of imitation by means of hexameters, and of Comedy, 6
we will speak hereafter; let us now treat of Tragedy,
and take the definition of its essence resulting from
what has been said. Tragedy is "a representation of 2
superior and complete action of a certain compass, in
embellished language of either kind according to the
several parts of the play, in the way of action not
of narrative, effecting by means of pity and fear the
purging of such feelings."

By 'embellished language' I mean that which has 3
measure and harmony (or music); and by 'in the different kinds severally' that some effects are produced by
verse alone, some again by music. And since we effect 4
the representation by action, first of all the arrangement of the decoration must be an element in Tragedy;
and next music and style, as it is by these means
that we effect the representation. By 'music' I mean
that of which the whole capacity is apparent, by 'style'
the construction of the verses itself. And since Tragedy 5
is a representation of action, and action is carried on
by actors who must be of one kind or another in character and sentiment (from which qualities we say
that action is of one kind or another), there will be
two causes of action, character and sentiment, and it

6 ἔστι δὲ τῆς μὲν πράξεως ὁ μῦθος ἡ μίμησις· λέγω γὰρ
μῦθον τοῦτον τὴν σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἤθη,
καθ' ὃ ποιούς τινας εἶναί φαμεν τοὺς πράττοντας, διά-
νοιαν δέ, ἐν ὅσοις λέγοντες ἀποδεικνύασί τι ἢ καὶ ἀπο-
7 φαίνονται γνώμην. ἀνάγκη οὖν πάσης τραγῳδίας μέρη
εἶναι ἕξ, καθ' ὃ ποιά τις ἐστὶν ἡ τραγῳδία· ταῦτα δ'
ἐστὶ μῦθος καὶ ἤθη καὶ λέξις καὶ διάνοια καὶ ὄψις καὶ
μελοποιία. οἷς μὲν γὰρ μιμοῦνται, δύο μέρη ἐστίν, ὡς
δὲ μιμοῦνται, ἕν, ἃ δὲ μιμοῦνται, τρία, καὶ παρὰ ταῦτα
8 οὐδέν. τούτοις μὲν οὖν οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν
κέχρηνται τοῖς εἴδεσιν· καὶ γὰρ ὄψεις ἔχει πᾶν καὶ
ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύ-
9 τως. μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύσ-
τασις· ἡ γὰρ τραγῳδία μίμησίς ἐστιν οὐκ ἀνθρώπων
ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας * * καὶ ἡ κακο-
δαιμονία ἐν πράξει ἐστίν, καὶ τὸ τέλος πρᾶξίς τις ἐστίν,
10 οὐ ποιότης. εἰσὶ δὲ κατὰ μὲν τὰ ἤθη ποιοί τινες, κατὰ
δὲ τὰς πράξεις εὐδαίμονες ἢ τοὐναντίον. οὔκουν ὅπως
τὰ ἤθη μιμήσωνται πράττουσιν, ἀλλὰ τὰ ἤθη συμ-
παραλαμβάνουσι διὰ τὰς πράξεις. ὥστε τὰ πράγματα
καὶ ὁ μῦθος τέλος τῆς τραγῳδίας· τὸ δὲ τέλος μέγιστον
11 ἁπάντων. ἔτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγῳ-
δία, ἄνευ δὲ ἠθῶν γένοιτ' ἄν. αἱ γὰρ τῶν νέων τῶν
πλείστων ἀήθεις τραγῳδίαι εἰσίν, καὶ ὅλως ποιηταὶ
πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γραφέων Ζεῦξις πρὸς
Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ Πολύγνωτος ἀγαθὸς
12 ἠθογράφος, ἡ δὲ Ζεύξιδος γραφὴ οὐδὲν ἔχει ἦθος. ἔτι

6 is by the action that we succeed or fail. The plot is the representation of the action; and by 'plot' I here mean the construction of incident, by 'character' that whereby we say the actors are of one kind or another, by 'sentiment' that whereby they in speaking prove anything or set forth an opinion.

7 All Tragedy then must have six parts, to make it of one kind or another: plot, character, sentiment, style, decoration, music. The means whereby we represent things form two parts[g], the manner one[h], the
8 objects three; and these are all. These classes, so to say, most of our poets employ, every play embracing plot, character, sentiment, style, decoration, and music
9 alike. Of these the most important is the arrangement of incident; for Tragedy is a representation not of persons but of action and life, happiness and unhappiness; and happiness and unhappiness[i] consist in
10 action, the *end* being action, not a quality. Men are of one kind or another according to their character, happy or unhappy according to their actions: we do not therefore act in order to represent character, but include character on account of the action, so that the incidents and the plot are the *end* of Tragedy, and the
11 *end* is always the most important thing. Further, Tragedy may subsist without character, without action it cannot: the tragedies of most young poets are without character, and so in general with many poets; as among painters Zeuxis compared with Polygnotus—Zeuxis' style lacks character, Polygnotus excels in

[g] Style and music. [h] Decoration.

[i] Reading *καὶ εὐδαιμονίας ⟨καὶ κακοδαιμονίας, ἡ δὲ εὐδαιμονία⟩ καὶ ἡ κακοδαιμονία.*

ἐάν τις ἐφεξῆς θῇ ῥήσεις ἠθικὰς καὶ λέξει καὶ διανοίᾳ
εὖ πεποιημένας, ⟨οὐ⟩ ποιήσει ὃ ἦν τῆς τραγῳδίας
ἔργον, ἀλλὰ πολὺ μᾶλλον ἡ καταδεεστέροις τούτοις κε-
χρημένη τραγῳδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγ-
μάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ 13
τραγῳδία, τοῦ μύθου μέρη ἐστίν, αἵ τε περιπέτειαι
καὶ ἀναγνωρίσεις. ἔτι σημεῖον ὅτι καὶ οἱ ἐγχειροῦντες 14
ποιεῖν πρότερον δύνανται τῇ λέξει καὶ τοῖς ἤθεσιν
ἀκριβοῦν ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶ-
τοι ποιηταὶ σχεδὸν ἅπαντες. ἀρχὴ μὲν οὖν καὶ οἷον
ψυχὴ ὁ μῦθος τῆς τραγῳδίας, δεύτερον δὲ τὰ ἤθη.
1450b παραπλήσιον γάρ ἐστι καὶ ἐπὶ τῆς γραφικῆς· εἰ γὰρ 15
τις ἐναλείψειε τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ
ἂν ὁμοίως εὐφράνειεν καὶ λευκογραφήσας εἰκόνα. ἔστι
τε μίμησις πράξεως, καὶ διὰ ταύτην μάλιστα τῶν πραττ-
τόντων. τρίτον δὲ ἡ διάνοια. τοῦτο δέ ἐστι τὸ λέγειν 16
δύνασθαι τὰ ἐνόντα καὶ τὰ ἁρμόττοντα, ὅπερ ἐπὶ τῶν
λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον ἐστίν· οἱ μὲν
γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ δὲ νῦν
ῥητορικῶς. ἔστι δὲ ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν 17
προαίρεσιν, ὁποῖά τις ἐν οἷς οὐκ ἔστι δῆλον ἢ προαι-
ρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λό-
γων ἐν οἷς μηδ' ὅλως ἔστιν ὅ τι προαιρεῖται ἢ φεύγει
ὁ λέγων. διάνοια δέ, ἐν οἷς ἀποδεικνύουσί τι ὡς ἔστιν
ἢ ὡς οὐκ ἔστιν, ἢ καθόλου τι ἀποφαίνονται. τέταρτον 18
δὲ τῶν μὲν λόγων ἡ λέξι.· λέγω δέ, ὥσπερ πρότερον
εἴρηται, λέξιν εἶναι τὴν διὰ τῆς ὀνομασίας ἑρμηνείαν,

painting it. Further, if one set in order speeches shew- 12
ing character and well constructed as to style and sentiment, he will not effect the real business of Tragedy so much as would a play which employed these means in a lower form but had a plot and arrangement of incident. Moreover the greatest of the means whereby 13
Tragedy attracts — revolutions and recognitions—are subdivisions of the plot. Further, witness the fact that 14
beginners in composition can succeed sooner in style and character than in arrangement of incident; e.g. the earliest poets almost without exception. The plot then is the basis and as it were soul of Tragedy, character coming next. It is the same thing as in 15
painting: if one were to lay on the most beautiful colours promiscuously he would not please so much as if he first drew a sketch. The representation is a representation of action, and, on this account above all, of actors.—Third comes sentiment, that is, the 16
power of expressing what is contained in the story or consonant with it, which, in the dialogue, is the business of Politic and Rhetoric: the old poets make their characters speak like citizens, those of our day like rhetoricians. Character is whatever shews 17
choice, what, if the case is not clear, one chooses or rejects (so that speeches in which there is nothing at all for the speaker to choose or reject contain no character): sentiment is that whereby we prove the existence or non-existence of anything, or set forth a general proposition.

Fourth comes the style of the speeches; and by 18
style I mean, as I said before, expression by means

ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν
19 αὐτὴν δύναμιν. τῶν δὲ λοιπῶν πέμπτον ἡ μελοποιία
μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ὄψις ψυχαγωγικὸν μέν,
ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς ποιητικῆς· ὡς
γὰρ τῆς τραγῳδίας δύναμις καὶ ἄνευ ἀγῶνος καὶ ὑπο-
κριτῶν ἐστίν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν
τῶν ὄψεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν
ἐστίν.

7 διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν
τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ
τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἐστίν.
2 κεῖται δ' ἡμῖν τὴν τραγῳδίαν τελείας καὶ ὅλης πράξεως
εἶναι μίμησιν, ἐχούσης τι μέγεθος· ἔστι γὰρ ὅλον καὶ
3 μηδὲν ἔχον μέγεθος. ὅλον δέ ἐστι τὸ ἔχον ἀρχὴν καὶ
μέσον καὶ τελευτήν. ἀρχὴ δέ ἐστιν ὃ αὐτὸ μὲν μὴ ἐξ
ἀνάγκης μετ' ἄλλο ἐστί, μετ' ἐκεῖνο δ' ἕτερον πέφυκεν
εἶναι ἢ γίνεσθαι· τελευτὴ δὲ τοὐναντίον ὃ αὐτὸ μετ'
ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολύ,
μετὰ δὲ τοῦτο ἄλλο οὐδέν· μέσον δὲ ὃ καὶ αὐτὸ μετ'
ἄλλο καὶ μετ' ἐκεῖνο ἕτερον. δεῖ ἄρα τοὺς συνεστῶτας
εὖ μύθους μήθ' ὁπόθεν ἔτυχεν ἄρχεσθαι μήθ' ὅπου
ἔτυχε τελευτᾶν, ἀλλὰ κεχρῆσθαι ταῖς εἰρημέναις ἰδέαις.
4 ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῷον καὶ ἅπαν πρᾶγμα ὃ
συνέστηκεν ἔκ τινων, οὐ μόνον ταῦτα τεταγμένα δεῖ
ἔχειν, ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ
καλὸν ἐν μεγέθει καὶ τάξει ἐστί, διὸ οὔτε πάμμικρον
ἄν τι γένοιτο καλὸν ζῷον, συγχεῖται γὰρ ἡ θεωρία

19 of names; which has the same effect in poetry and in prose.

Of the rest, the fifth element is music, the greatest of all embellishments; the sixth, decoration, which is attractive, but least artistic and least proper to poetry, as Tragedy may have its effect even without competition or actors, and further with the execution of decoration the mechanic's art is more concerned than the poet's.

7 These things defined, let us next say of what kind the arrangement of incident should be; for this
2 is the first and greatest element in Tragedy. We have laid down that Tragedy is the representation
3 of whole and complete action of some compass: for there may be a whole of no compass. A whole is that which has beginning and middle and end. The beginning is that which does not itself of necessity follow anything, but after which something must be or occur, as the end is that which must itself (of necessity or in general) follow something, though nothing need follow it; the middle is that which follows something else as something else follows it. Thus a well-arranged plot must neither begin nor end at
4 random, but fall under the forementioned forms. Further, since the beautiful, whether in a figure or in anything else which consists of parts, must not only have these in order but also be of a definite compass—for beauty lies in compass and order, so that a figure would not be beautiful if it were very small (as the sight of it, being instantaneous, would then be a con-

ἐγγὺς τοῦ ἀναισθήτου χρόνου γινομένη, οὔτε παμμέγε-
1451 a θες, οὐ γὰρ ἅμα ἡ θεωρία γίνεται, ἀλλ' οἴχεται τοῖς
θεωροῦσι τὸ ἓν καὶ τὸ ὅλον ἐκ τῆς θεωρίας, οἷον εἰ
μυρίων σταδίων εἴη ζῷον· ὥστε δεῖ καθάπερ ἐπὶ τῶν 5
σωμάτων καὶ ἐπὶ τῶν ζῴων ἔχειν μὲν μέγεθος, τοῦτο δὲ
εὐσύνοπτον εἶναι, οὕτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν
μῆκος, τοῦτο δὲ εὐμνημόνευτον εἶναι. τοῦ μήκους ὅρος 6
μὲν πρὸς τοὺς ἀγῶνας καὶ τὴν αἴσθησιν οὐ τῆς τέχνης
ἐστίν· εἰ γὰρ ἔδει ἑκατὸν τραγῳδίας ἀγωνίζεσθαι, πρὸς
κλεψύδρας ἂν ἠγωνίζοντο, ὥσπερ ποτὲ καὶ ἄλλοτέ
φασιν. ὁ δὲ κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος 7
ὅρος, ἀεὶ μὲν ὁ μείζων μέχρι τοῦ σύνδηλος εἶναι καλ-
λίων ἐστὶ κατὰ τὸ μέγεθος, ὡς δὲ ἁπλῶς διορίσαντας
εἰπεῖν, ἐν ὅσῳ μεγέθει (κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον
ἐφεξῆς γιγνομένων) συμβαίνει εἰς εὐτυχίαν ἐκ δυστυ-
χίας ἢ ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν, ἱκανὸς
ὅρος ἐστὶ τοῦ μεγέθους. μῦθος δ' ἐστὶν εἷς, οὐχ ὥσπερ 8
τινὲς οἴονται, ἐὰν περὶ ἕνα ᾖ· πολλὰ γὰρ καὶ ἄπειρα
τῷ ἑνὶ συμβαίνει, ἐξ ὧν ἐνίων οὐδέν ἐστιν ἕν· οὕτως
δὲ καὶ πράξεις ἑνὸς πολλαί εἰσιν, ἐξ ὧν μία οὐδεμία
γίνεται πρᾶξις. διὸ πάντες ἐοίκασιν ἁμαρτάνειν, ὅσοι 2
τῶν ποιητῶν Ἡρακληΐδα Θησηΐδα καὶ τὰ τοιαῦτα ποιή-
ματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἷς ἦν ὁ Ἡρακλῆς,
ἕνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' Ὅμηρος, 3
ὥσπερ καὶ τὰ ἄλλα διαφέρει, καὶ τοῦτ' ἔοικε καλῶς
ἰδεῖν, ἤτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσσειαν γὰρ
ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη, οἷον

fused one) or very large (as then the sight would not be comprehensive, unity and completeness in it would be wanting to the spectator, e.g. if the figure were a thousand miles long)—it is necessary, as in the case 5
of bodies or figures (which must have size, but a size comprehensible at once), so in the case of plots, that they should have compass, but a compass adapted to the memory. It is not for art to fix the limit of com- 6
pass required by competition and taste; for if a hundred tragedies were competing they would compete by the hour-glass (as is said to have once been done); but as for the limit fixt by the nature of the case, the 7
greatest consistent with simultaneous comprehension is always the best. Or, to express it by simple definition, a sufficient limit of compass is 'such as, when events succeed each other according to probability or necessity, allows a change from adversity to prosperity or *vice versâ*.'

A plot is *one*, not, as some think, if it be concerned 8
with one person; for many, nay, numberless things may happen to one person, in some of which there is no unity; and so likewise there may be many actions of one person which do not make up one action. Thus it seems all poets err who write a Heracleid or 2
Theseid or the like, thinking that as Heracles was one person so his story must be one. Homer, among other 3
excellencies, seems to have seen this clearly, whether from art or from genius: in writing the Odyssey he did not introduce everything that happened to Odys-

πληγῆναι μὲν ἐν τῷ Παρνασσῷ, μανῆναι δὲ προσποιή-
σασθαι ἐν τῷ ἀγερμῷ, ὧν οὐδὲν θατέρου γενομένου
ἀναγκαῖον ἦν ⟨ἢ⟩ εἰκὸς θάτερον γενέσθαι, ἀλλὰ περὶ
μίαν πρᾶξιν οἵαν ⟨ἂν⟩ λέγοιμεν τὴν Ὀδύσσειαν συνέ-
4 στησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα. χρὴ οὖν, καθάπερ
καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἡ μία μίμησις ἑνός ἐστιν,
οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μίμησίς ἐστι, μιᾶς
τε εἶναι ταύτης καὶ ὅλης, καὶ τὰ μέρη συνεστάναι τῶν
πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους ἢ
ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ
προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον
9 τοῦ ὅλου ἐστίν. φανερὸν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι
οὐ τὸ τὰ γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν,
ἀλλ' οἷα ἂν γένοιτο, καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ
2 ἀναγκαῖον. ὁ γὰρ ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ 1451b
ἔμμετρα λέγειν ἢ ἄμετρα διαφέρουσιν· εἴη γὰρ ἂν τὰ
Ἡροδότου εἰς μέτρα τεθῆναι, καὶ οὐδὲν ἧττον ἂν εἴη
ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων· ἀλλὰ τούτῳ
διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἷα ἂν
3 γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ σπουδαιότερον
ποίησις ἱστορίας ἐστίν· ἡ μὲν γὰρ ποίησις μᾶλλον τὰ
4 καθόλου, ἡ δ' ἱστορία τὰ καθ' ἕκαστον λέγει. ἔστι δὲ
καθόλου μέν, τῷ ποίῳ τὰ ποῖα ἄττα συμβαίνει λέγειν
ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὗ στοχάζεται
ἡ ποίησις ὀνόματα ἐπιτιθεμένη· τὸ δὲ καθ' ἕκαστον, τί
5 Ἀλκιβιάδης ἔπραξεν ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς
κωμῳδίας ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ

seus, e.g. his being wounded on Parnassus or feigning
madness when the army was assembling (no one of
which events followed necessarily or probably on
another), but composed the Odyssey on one action,
4 as we may say, and so the Iliad. As then in other
mimetic arts one representation is the representation
of one object, so the plot (being a representation of
action) must be the representation of one complete
action, and the parts of the action be so arranged that
if any be transposed or removed the whole will be
broken up and disturbed; for what proves nothing
by its insertion or omission is no part of the whole.

9 It is plain also from what we have said that it is
not a poet's business to relate what occurred, but
what might occur, what is according to probability
2 or necessity possible. The historian and the poet
differ not by writing in prose or verse—for we might
put Herodotus into verse, and it would be a history
as much in verse as in prose,—but in that one relates
3 what occurred, the other what might occur. Thus
poetry is superior to and more philosophic than his-
tory; poetry treats more of the general, history
4 of the particular. The general tells us to what
kind of man it would occur, according to probability
or necessity, to say or do things of a certain kind (and
at this poetry aims in giving names to the characters);
the particular, what Alcibiades did or what happened
5 to him. In Comedy this has now become clear: we
arrange the plot by means of probable incidents, and

ἐάν τις ἐφεξῆς θῇ ῥήσεις ἠθικὰς καὶ λέξει καὶ διανοίᾳ
εὖ πεποιημένας, ⟨οὐ⟩ ποιήσει ὃ ἦν τῆς τραγῳδίας
ἔργον, ἀλλὰ πολὺ μᾶλλον ἡ καταδεεστέροις τούτοις κε-
χρημένη τραγῳδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγ-
μάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ 13
τραγῳδία, τοῦ μύθου μέρη ἐστίν, αἵ τε περιπέτειαι
καὶ ἀναγνωρίσεις. ἔτι σημεῖον ὅτι καὶ οἱ ἐγχειροῦντες 14
ποιεῖν πρότερον δύνανται τῇ λέξει καὶ τοῖς ἤθεσιν
ἀκριβοῦν ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶ-
τοι ποιηταὶ σχεδὸν ἅπαντες. ἀρχὴ μὲν οὖν καὶ οἷον
ψυχὴ ὁ μῦθος τῆς τραγῳδίας, δεύτερον δὲ τὰ ἤθη.
1450b παραπλήσιον γάρ ἐστι καὶ ἐπὶ τῆς γραφικῆς· εἰ γὰρ 15
τις ἐναλείψειε τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ
ἂν ὁμοίως εὐφράνειεν καὶ λευκογραφήσας εἰκόνα. ἔστι
τε μίμησις πράξεως, καὶ διὰ ταύτην μάλιστα τῶν πραт-
τόντων. τρίτον δὲ ἡ διάνοια. τοῦτο δέ ἐστι τὸ λέγειν 16
δύνασθαι τὰ ἐνόντα καὶ τὰ ἁρμόττοντα, ὅπερ ἐπὶ τῶν
λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον ἐστίν· οἱ μὲν
γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ δὲ νῦν
ῥητορικῶς. ἔστι δὲ ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν 17
προαίρεσιν, ὁποῖά τις ἐν οἷς οὐκ ἔστι δῆλον ἢ προαι-
ρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λό-
γων ἐν οἷς μηδ᾽ ὅλως ἔστιν ὅ τι προαιρεῖται ἢ φεύγει
ὁ λέγων. διάνοια δέ, ἐν οἷς ἀποδεικνύουσί τι ὡς ἔστιν
ἢ ὡς οὐκ ἔστιν, ἢ καθόλου τι ἀποφαίνονται. τέταρτον 18
δὲ τῶν μὲν λόγων ἡ λέξις· λέγω δέ, ὥσπερ πρότερον
εἴρηται, λέξιν εἶναι τὴν διὰ τῆς ὀνομασίας ἑρμηνείαν,

painting it. Further, if one set in order speeches shewing character and well constructed as to style and sentiment, he will not effect the real business of Tragedy so much as would a play which employed these means in a lower form but had a plot and arrangement of in- 12
cident. Moreover the greatest of the means whereby 13
Tragedy attracts — revolutions and recognitions—are
subdivisions of the plot. Further, witness the fact that 14
beginners in composition can succeed sooner in style and character than in arrangement of incident; e.g. the earliest poets almost without exception. The plot then is the basis and as it were soul of Tragedy,
character coming next. It is the same thing as in 15
painting: if one were to lay on the most beautiful colours promiscuously he would not please so much as if he first drew a sketch. The representation is a representation of action, and, on this account above
all, of actors.—Third comes sentiment, that is, the 16
power of expressing what is contained in the story or consonant with it, which, in the dialogue, is the business of Politic and Rhetoric: the old poets make their characters speak like citizens, those of our
day like rhetoricians. Character is whatever shews 17
choice, what, if the case is not clear, one chooses or rejects (so that speeches in which there is nothing at all for the speaker to choose or reject contain no character): sentiment is that whereby we prove the existence or non-existence of anything, or set forth a general proposition.

Fourth comes the style of the speeches; and by 18
style I mean, as I said before, expression by means

ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν
19 αὐτὴν δύναμιν. τῶν δὲ λοιπῶν πέμπτον ἡ μελοποιία
μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ὄψις ψυχαγωγικὸν μέν,
ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς ποιητικῆς· ὡς
γὰρ τῆς τραγῳδίας δύναμις καὶ ἄνευ ἀγῶνος καὶ ὑπο-
κριτῶν ἐστίν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν
τῶν ὄψεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν
ἐστίν.

7 διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν
τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ
τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἐστίν.
2 κεῖται δ' ἡμῖν τὴν τραγῳδίαν τελείας καὶ ὅλης πράξεως
εἶναι μίμησιν, ἐχούσης τι μέγεθος· ἔστι γὰρ ὅλον καὶ
3 μηδὲν ἔχον μέγεθος. ὅλον δέ ἐστι τὸ ἔχον ἀρχὴν καὶ
μέσον καὶ τελευτήν. ἀρχὴ δέ ἐστιν ὃ αὐτὸ μὲν μὴ ἐξ
ἀνάγκης μετ' ἄλλο ἐστί, μετ' ἐκεῖνο δ' ἕτερον πέφυκεν
εἶναι ἢ γίνεσθαι· τελευτὴ δὲ τοὐναντίον ὃ αὐτὸ μετ'
ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολύ,
μετὰ δὲ τοῦτο ἄλλο οὐδεν· μέσον δὲ ὃ καὶ αὐτὸ μετ'
ἄλλο καὶ μετ' ἐκεῖνο ἕτερον. δεῖ ἄρα τοὺς συνεστῶτας
εὖ μύθους μήθ' ὁπόθεν ἔτυχεν ἄρχεσθαι μήθ' ὅπου
ἔτυχε τελευτᾶν, ἀλλὰ κεχρῆσθαι ταῖς εἰρημέναις ἰδέαις.
4 ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῷον καὶ ἅπαν πρᾶγμα ὃ
συνέστηκεν ἔκ τινων, οὐ μόνον ταῦτα τεταγμένα δεῖ
ἔχειν, ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ
καλὸν ἐν μεγέθει καὶ τάξει ἐστί, διὸ οὔτε πάμμικρον
ἄν τι γένοιτο καλὸν ζῷον, συγχεῖται γὰρ ἡ θεωρία

19 of names; which has the same effect in poetry and in prose.

Of the rest, the fifth element is music, the greatest of all embellishments; the sixth, decoration, which is attractive, but least artistic and least proper to poetry, as Tragedy may have its effect even without competition or actors, and further with the execution of decoration the mechanic's art is more concerned than the poet's.

7 These things defined, let us next say of what kind the arrangement of incident should be; for this
2 is the first and greatest element in Tragedy. We have laid down that Tragedy is the representation
3 of whole and complete action of some compass: for there may be a whole of no compass. A whole is that which has beginning and middle and end. The beginning is that which does not itself of necessity follow anything, but after which something must be or occur, as the end is that which must itself (of necessity or in general) follow something, though nothing need follow it; the middle is that which follows something else as something else follows it. Thus a well-arranged plot must neither begin nor end at
4 random, but fall under the forementioned forms. Further, since the beautiful, whether in a figure or in anything else which consists of parts, must not only have these in order but also be of a definite compass—for beauty lies in compass and order, so that a figure would not be beautiful if it were very small (as the sight of it, being instantaneous, would then be a con-

πρὸς τὴν μητέρα φόβου, δηλώσας ὃς ἦν, τοὐναντίον
ἐποίησεν, καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀπο-
θανούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν
μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ
σωθῆναι. ἀναγνώρισις δέ, ὥσπερ καὶ τοὔνομα σημαί- 2
νει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολή ἢ εἰς φιλίαν ἢ εἰς
ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὡρισμένων.
καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτειαι γίνων-
ται, οἷον ἔχει ἡ ἐν τῷ Οἰδίποδι. εἰσὶ μὲν οὖν καὶ 3
ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ
τυχόντα ἔστιν, ⟨ὅσ'⟩ ὥσπερ εἴρηται συμβαίνει, καὶ
εἰ πέπραγέ τις ἢ μὴ πέπραγεν, ἔστιν ἀναγνωρίσαι· ἀλλ'
ἡ μάλιστα τοῦ μύθου καὶ ἡ μάλιστα τῆς πράξεως
ἡ εἰρημένη ἐστίν· ἡ γὰρ τοιαύτη ἀναγνώρισις καὶ περι- 4
1452b πέτεια ἢ ἔλεον ἕξει ἢ φόβον, οἵων πράξεων ἡ τραγῳδία
μίμησις ὑπόκειται, ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν
ἐπὶ τῶν τοιούτων συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις 5
τινῶν ἐστὶν ἀναγνώρισις, αἱ μὲν θατέρου πρὸς τὸν
ἕτερον μόνον, ὅταν ᾖ δῆλος ἕτερος τίς ἐστιν, ὁτὲ δὲ
ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον ἡ μὲν Ἰφιγένεια τῷ
Ὀρέστῃ ἀνεγνωρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς,
ἐκείνῳ δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνω-
ρίσεως.

δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστί, περι- 6
πέτεια καὶ ἀναγνώρισις, τρίτον δὲ πάθος. τούτων
δὲ περιπέτεια μὲν καὶ ἀναγνώρισις εἴρηται, πάθος δέ
ἐστι πρᾶξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἵ τε ἐν τῷ

the reverse by shewing him who he is; in the Lynceus[k] the hero is being led to death and Danaus following to slay him, when the result of the action is that he is saved and Danaus killed.

A recognition, as the name signifies, is a change 2
from ignorance to knowledge (whether to friendship or to enmity) in the characters depicted to display prosperity or adversity. The best kind of recognition is one accompanied by revolution, as in the Œdipus Rex.
There are also other kinds, as the recognition may 3
refer to inanimate objects, or to anything that happens as has been said; or we may recognise whether any one has done a thing or not. But the kind most pertinent to the plot and to the action is the first mentioned; for such recognition and revolution will in- 4
volve either pity or fear, and Tragedy is laid down to be the representation of such actions; and, further, prosperity or adversity will in such cases ensue.

Since, then, recognition is a recognition of persons, 5
some kinds are of one person by the other simply, when it is known who the other is; in others each person must recognise the other, as Iphigenia[l] becomes known to Orestes by the sending of the letter, while he in order to be recognised by her requires another method.

With these subjects then are concerned two parts of 6
the plot, revolution and recognition: the third is suffering. Of these, revolution and recognition have been

[k] Of Theodectes. [l] In the Iph. Taur. of Euripides.



φανερῷ θάνατοι καὶ αἱ περιωδυνίαι καὶ τρώσεις καὶ
ὅσα τοιαῦτα.

12 μέρη δὲ τραγῳδίας, οἷς μὲν ὡς εἴδεσι δεῖ χρῆσθαι,
πρότερον εἴπομεν· κατὰ δὲ τὸ ποσόν, καὶ εἰς ἃ διαι-
ρεῖται κεχωρισμένα, τάδε ἐστί, πρόλογος, ἐπεισόδιον,
ἔξοδος, χορικόν· καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στά-
σιμον. κοινὰ μὲν ἁπάντων ταῦτα, ἴδια δὲ τὰ ἀπὸ τῆς
2 σκηνῆς καὶ κόμμοι. ἔστι δὲ πρόλογος μὲν μέρος ὅλον
τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ἐπεισόδιον δὲ μέρος
ὅλον τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, ἔξοδος
δὲ μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος·
χορικοῦ δέ, πάροδος μὲν ἡ πρώτη λέξις ὅλου χοροῦ,
στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τρο-
χαίου, κόμμος δὲ θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς.
3 μέρη δὲ τραγῳδίας, οἷς μὲν δεῖ χρῆσθαι, πρότερον εἴπα-
μεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα,
ταῦτ' ἐστίν.

13 ὧν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συνι-
στάντας τοὺς μύθους, καὶ πόθεν ἔσται τὸ τῆς τραγῳ-
δίας ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένοις.
2 ἐπειδὴ οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τρα-
γῳδίας μὴ ἁπλῆν ἀλλὰ πεπλεγμένην, καὶ ταύτην φο-
βερῶν καὶ ἐλεεινῶν εἶναι μιμητικήν (τοῦτο γὰρ ἴδιον
τῆς τοιαύτης μιμήσεώς ἐστιν), πρῶτον μὲν δῆλον ὅτι
οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μεταβάλλοντας φαίνεσ-
θαι ἐξ εὐτυχίας εἰς δυστυχίαν (οὐ γὰρ φοβερὸν οὐδὲ
ἐλεεινὸν τοῦτο, ἀλλὰ μιαρόν ἐστιν), οὔτε τοὺς μοχθη-



discussed: suffering is hurtful or painful action, e.g. death on the stage, excess of pain, wounding, &c.

12 The parts of Tragedy which we must treat as *kinds* we have mentioned above (vi. 7); the parts relating to length and to the several divisions are these, *prologue episode exodus chorus;* and of the chorus the *parodos* and the *stasimon.* These are common to all plays: peculiar to some are the songs from the stage and the *kommoi.*

2 The *prologue* is the whole of the tragedy before the entrance of the chorus; the *episode*, all between entire choric songs; the *exodus*, all after which there is no song by the chorus. Of the choral part, the *parodos* is the first speech of the whole chorus, the *stasimon* a song by the chorus without anapæsts or trochees, the *kommos* a lament between chorus and actor.

3 The parts of Tragedy which we must so treat we have mentioned before (vi. 7); the parts relating to length and to the several divisions are these.

13 Next to the fore-mentioned points we may discuss what to aim at and what to avoid in arranging plots,
2 and how to effect the object of Tragedy. Since the construction of the best tragedy should be representative of things pitiful and terrible (for this is the property of such representation), and not simple but complex, in the first place it is clear that we must not have (1) good men changing from prosperity to adversity (for this would be neither pitiful nor terrible, but re-

ρους ἐξ ἀτυχίας εἰς εὐτυχίαν (ἀτραγῳδότατον γὰρ τοῦτ'
ἐστὶ πάντων, οὐδὲν γὰρ ἔχει ὧν δεῖ, οὔτε γὰρ φιλάν-
1453 a θρωπον οὔτε ἐλεεινὸν οὔτε φοβερόν ἐστιν)· οὐδ' αὖ τὸν
σφόδρα πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν,
τὸ μὲν γὰρ φιλάνθρωπον ἔχοι ἂν ἡ τοιαύτη σύστασις,
ἀλλ' οὔτε ἔλεον οὔτε φόβον· ὁ μὲν γὰρ περὶ τὸν ἀνά-
ξιόν ἐστι δυστυχοῦντα, ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος
μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὅμοιον, ὥστε
οὔτε ἐλεεινὸν οὔτε φοβερὸν ἔσται τὸ συμβαῖνον. ὁ με-
ταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος ὁ μήτε 3
ἀρετῇ διαφέρων καὶ δικαιοσύνῃ, μήτε διὰ κακίαν καὶ
μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι'
ἁμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχίᾳ,
οἷον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γε-
νῶν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα 4
μῦθον ἁπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τίνες
φασι, καὶ μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας
ἀλλὰ τοὐναντίον ἐξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ
μοχθηρίαν ἀλλὰ δι' ἁμαρτίαν μεγάλην, ἢ οἵου εἴρηται,
ἢ βελτίονος μᾶλλον ἢ χείρονος. σημεῖον δὲ καὶ τὸ 5
γιγνόμενον· πρῶτον μὲν γὰρ οἱ ποιηταὶ τοὺς τυχόντας
μύθους ἀπηρίθμουν, νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλ-
λισται τραγῳδίαι συντίθενται, οἷον περὶ Ἀλκμαίωνα
καὶ Οἰδίπουν καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην
καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν ἢ παθεῖν
δεινὰ ἢ ποιῆσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην καλλίστη
τραγῳδία ἐκ ταύτης τῆς συστάσεώς ἐστιν. διὸ καὶ οἱ 6

pulsive), nor (2) the bad from adversity to prosperity
(for this is the least tragic method of all, as involving
none of our requisites, being neither provocative of
sympathy nor pitiful nor terrible); nor again (3) the
very wicked falling from prosperity into adversity (for
such arrangement would provoke sympathy, but nei-
ther pity nor fear; as the one is for the innocent suf-
fering, the other for one's own like—pity for the inno-
cent, fear for one's like; so that the result would
be neither pitiful nor terrible). The intermediate cha-
racter then is left; and such is one neither distin- 3
guished by virtue or justice, nor falling into adversity
through vice or wickedness, but failing through some
error, being a person of great repute and prosperity, e.g.
Œdipus, Thyestes, and the famous men of such houses.

The well-constructed plot then must be simple ra- 4
ther than, as some say, double; and the change must
be not from adversity to prosperity but reversely
from prosperity to adversity, and not through wicked-
ness but through great error on the part either of such
a man as we have described or of one better (not
worse) than such. Witness this fact: at first poets 5
admitted any plot, now the best tragedies are con-
structed on the fortunes of a few houses, e.g. those
of Alcmæon Œdipus Orestes Meleager Thyestes Tele-
phus and whatever other persons have chanced to do
or suffer terrible things.

Such then is the arrangement of the artistically

Εὐριπίδῃ ἐγκαλοῦντες τὸ αὐτὸ ἁμαρτάνουσιν, ὅτι τοῦτο δρᾷ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν τελευτῶσιν. τοῦτο γάρ ἐστιν, ὥσπερ εἴρηται, ὀρθόν. σημεῖον δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγικώταται αἱ τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται.
7 δευτέρα δ' ἡ πρώτη λεγομένη ὑπό τινων ἐστὶ σύστασις ἡ διπλῆν τε τὴν σύστασιν ἔχουσα, καθάπερ ἡ Ὀδύσσεια, καὶ τελευτῶσα ἐξ ἐναντίας τοῖς βελτίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι γὰρ οἱ ποιηταὶ κατ' εὐχὴν ποιοῦντες τοῖς
8 θεαταῖς. ἔστι δὲ οὐχ αὕτη ἀπὸ τραγῳδίας ἡδονή, ἀλλὰ μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γάρ, ἂν οἱ ἔχθιστοι ὦσιν ἐν τῷ μύθῳ, οἷον Ὀρέστης καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται, καὶ ἀποθνήσκει οὐ- 1453b
14 δεὶς ὑπ' οὐδενός. ἔστι μὲν οὖν τὸ φοβερὸν καὶ ἐλεεινὸν ἐκ τῆς ὄψεως γίγνεσθαι, ἔστι δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ καὶ ἄνευ τοῦ ὁρᾶν οὕτω συνεστάναι τὸν μῦθον ὥστε τὸν ἀκούοντα τὰ πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαινόντων.
2 ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὄψεως τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν ἐστιν. οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὄψεως ἀλλὰ τὸ τερατῶδες μόνον παρασκευάζοντες οὐδὲν τραγῳδίᾳ κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονὴν

6 best tragedy. Whence also they make the same mistake [m] who blame Euripides for thus doing in his tragedies, many of his ending unhappily: for this is according to our statement correct, and a strong proof is that on the stage and in competition such if well acted appear most tragic, and Euripides, whatever else he may manage ill, yet appears the most *tragic* of poets.

7 The second kind of arrangement—by some called the first—is that which has a double arrangement, like the Odyssey, and ends differently for good and bad. It is put first on account of the spectators' weakness, to which poets pander who write to gratify the spec-
8 tators. But such pleasure is not derived from Tragedy, but rather proper to Comedy, in which if the bitterest enemies, like Orestes and Ægisthus, appear in the story, they go out friends at the finish, and no one is killed by any.

14 The pitiful and terrible may arise either out of the spectacle or out of the very arrangement of incident, the latter being the higher kind and shewing a better poet. For the plot should be so arranged that, even apart from the spectacle, the hearer shudders at the incidents before him and feels pity at the results, as
2 one would do on hearing the story of Œdipus. To produce this effect by means of the spectacle is less artistic and requires apparatus. Those who by means of the spectacle produce not the terrible but only the marvellous have no part in Tragedy; for we should not seek from Tragedy *any* pleasure, but that which is

[m] As the persons mentioned in sect. 4 init.

ἀπὸ τραγῳδίας, ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ 3
ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρασκευά-
ζειν τὸν ποιητήν, φανερὸν ὡς τοῦτο ἐν τοῖς πράγμασιν
ἐμποιητέον. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται
τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι 4
πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδε-
τέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε
ποιῶν οὔτε μέλλων, πλὴν κατ' αὐτὸ τὸ πάθος, οὐδ' ἂν
μηδετέρως ἔχοντες. ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται
τὰ πάθη, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ
μήτηρ υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἤ τι ἄλλο
τοιοῦτον δρᾷ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημ- 5
μένους μύθους λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυ-
ταιμνήστραν ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν
Ἐριφύλην ὑπὸ τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὑρίσκειν
δεῖ καὶ τοῖς παραδεδομένοις χρῆσθαι καλῶς. τὸ δὲ
καλῶς τί λέγομεν, εἴπωμεν σαφέστερον. ἔστι μὲν γὰρ 6
οὕτω γίνεσθαι τὴν πρᾶξιν ὥσπερ οἱ παλαιοὶ ἐποίουν
εἰδότας καὶ γιγνώσκοντας, καθάπερ καὶ Εὐριπίδης ἐποίη-
σεν ἀποκτείνουσαν τοὺς παῖδας τὴν Μήδειαν· ἔστι δὲ
πρᾶξαι μέν, ἀγνοοῦντας δὲ πρᾶξαι τὸ δεινόν, εἶθ' ὕστε-
ρον ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους
Οἰδίπους. τοῦτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ
τῇ τραγῳδίᾳ, οἷον ὁ Ἀλκμαίων ὁ Ἀστυδάμαντος ἢ ὁ
Τηλέγονος ὁ ἐν τῷ τραυματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον 7
παρὰ ταῦτα τὸ μέλλοντα ποιεῖν τι τῶν ἀνηκέστων δι'
ἄγνοιαν ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα

proper to it. And since the poet should by the repre- 3
sentation produce the pleasure arising from pity and
fear, it is plain that this must be brought about by the
incidents; let us therefore gather what kinds of oc-
currences appear pitiful or terrible.

Such actions must be either those of friends one to 4
another, or of enemies, or of neutrals. If, then, an
enemy thus treat an enemy, he does nothing to pro-
voke pity whether he act or intend to act (except so
far as the suffering goes), nor do neutrals; but when
sufferings are inflicted by friends on each other—e.g.
when a brother kills or intends to kill or in any such
way treats a brother, a son a father, a mother a son or
a son a mother,—it is what we should seek. We must 5
not however destroy received stories, I mean e.g. that
of Clytæmnestra slain by Orestes or Eriphyle by Alc-
mæon, but invent for ourselves and use tradition aright.
What this means we may explain more clearly.

The action may be carried on (1) knowingly and 6
consciously, as the old poets had it, and as Euripides
also makes Medea kill her children; or (2) the charac-
ters may act, and unknowingly do something terrible,
and then afterwards recognise each other as friends, as
does the Œdipus of Sophocles (the action however
being outside the play), or the Alcmæon of Astydamas,
or Telegonus in the Wounded Odysseus (the action
being within the tragedy). Further, a third head in 7
addition, (3) one may be about to do in ignorance
something irrevocable, and then recognise the truth
before doing it. Beside these there is no other way:
the characters must either act or not, and that either
consciously or unconsciously.

οὐκ ἔστιν ἄλλως· ἢ γὰρ πρᾶξαι ἀνάγκη ἢ μή, καὶ
εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν γινώσκοντα
μελλῆσαι καὶ μὴ πρᾶξαι χείριστον· τό τε γὰρ μιαρὸν
ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδεὶς ποιεῖ 1454a
ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόνῃ τὸν Κρέοντα
8 ὁ Αἵμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἀγ-
νοοῦντα μὲν πρᾶξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε
γὰρ μιαρὸν οὐ πρόσεστι, καὶ ἡ ἀναγνώρισις ἐκπληκ-
9 τικόν. κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ οἷον ἐν
τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν,
ἀποκτείνει δὲ οὔ ἀλλ' ἀνεγνώρισεν, καὶ ἐν τῇ Ἰφιγενείᾳ
ἡ ἀδελφὴ τὸν ἀδελφόν, καὶ ἐν τῇ Ἕλλῃ ὁ υἱὸς τὴν μη-
τέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τοῦτο,
ὅπερ πάλαι εἴρηται, οὐ περὶ πολλὰ γένη αἱ τραγῳδίαι
10 εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης
εὗρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις. ἀναγ-
κάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν, ὅσαις τὰ
11 τοιαῦτα συμβέβηκε πάθη. περὶ μὲν οὖν τῆς τῶν πραγ-
μάτων συστάσεως, καὶ ποίους τινὰς εἶναι δεῖ τοὺς μύ-
θους, εἴρηται ἱκανῶς.

15 περὶ δὲ τὰ ἤθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἓν
μὲν καὶ πρῶτον, ὅπως χρηστὰ ᾖ. ἕξει δὲ ἦθος μέν, ἐὰν
ὥσπερ ἐλέχθη ποιῇ φανερὸν ὁ λόγος ἢ ἡ πρᾶξις προαί-
ρεσίν τινα ⟨ἥ τις ἂν ᾖ⟩, χρηστὸν δὲ ἐὰν χρηστήν.
ἔστι δὲ ἐν ἑκάστῳ γένει· καὶ γὰρ γυνή ἐστι χρηστὴ
καὶ δοῦλος· καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ
2 ὅλως φαῦλόν ἐστιν. δεύτερον δὲ τὸ ἁρμόττοντα· ἔστι

Of these ways the worst is (1) knowingly to intend and not act; for this involves the repulsive element, and is not tragical, for it excludes suffering; whence no one uses it naturally, unless rarely, as in the An-
8 tigone Haemon intends to kill Creon. Next comes (2) the execution of the purpose; and it is best to act in ignorance and then recognise the truth, as then the repulsive element is absent and the recognition is
9 striking. But best of all is (3) the last, I mean as in the Cresphontes[n] Merope is about to slay her son and instead of slaying recognises him; or as in the Iphigenia in Tauri the sister recognises the brother, in the Helle the son the mother whom he is about to expose. It is on this account that tragedies, as we have already said (xiii. 5), are concerned with the fortunes of a small number of families: poets experimented and found out, not by art but by chance, how to produce such effect in their plots, and so are compelled to recur to the houses in which such disasters
10 have occurred.

Of the arrangement of incident, and of the right kind of plots, we have now said enough.

With regard to the character[o] there are four points to aim at: first and foremost, that it be a *good* one.
11 The play will have character if, as we have said (vi. 17), speech or action reveal choice of any kind, and good character if good choice. This may be in any class, for even a woman or a slave may be good, though perhaps the former is inferior and the latter wholly base.—The second point is *fitness* of character:

[n] Of Euripides. [o] Of the hero.

γὰρ ἀνδρεῖον μὲν τὸ ἦθος, ἀλλ' οὐχ ἁρμόττον γυναικὶ
οὕτως ἀνδρείαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον· 3
τοῦτο γὰρ ἕτερον τοῦ χρηστὸν τὸ ἦθος καὶ ἁρμόττον
ποιῆσαι ὥσπερ εἴρηται. τέταρτον δὲ τὸ ὁμαλόν· κἂν 4
γὰρ ἀνώμαλός τις ᾖ ὁ τὴν μίμησιν παρέχων καὶ τοι-
οῦτον ἦθος ὑποτιθείς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι.
ἔστι δὲ παράδειγμα πονηρίας μὲν ἤθους μὴ ἀναγκαῖον 5
οἷον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστῃ, τοῦ δὲ ἀπρεποῦς
καὶ μὴ ἁρμόττοντος ὅ τε θρῆνος Ὀδυσσέως ἐν τῇ
Σκύλλῃ καὶ ἡ τῆς Μελανίππης ῥῆσις, τοῦ δὲ ἀνωμάλου
ἡ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἡ ἱκετεύουσα
τῇ ὑστέρᾳ. χρὴ δὲ καὶ ἐν τοῖς ἤθεσιν, ὥσπερ καὶ ἐν 6
τῇ τῶν πραγμάτων συστάσει, ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον
ἢ τὸ εἰκός, ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ
πράττειν ἢ ἀναγκαῖον ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο
γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός. φανερὸν οὖν ὅτι καὶ 7
τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαί-
νειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς καὶ ἐν
τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν· ἀλλὰ μηχανῇ χρη-
στέον ἐπὶ τὰ ἔξω τοῦ δράματος ἢ ὅσα πρὸ τοῦ γέγονεν,
ἃ οὐχ οἷόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον, ἃ δεῖ-
ται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδί-
δομεν τοῖς θεοῖς ὁρᾶν· ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς
πράγμασιν, εἰ δὲ μή, ἔξω τῆς τραγῳδίας, οἷον τὸ ἐν
τῷ Οἰδίποδι τῷ Σοφοκλέους. ἐπεὶ δὲ μίμησίς ἐστιν ἡ 8
τραγῳδία βελτιόνων, ἡμᾶς δεῖ μιμεῖσθαι τοὺς ἀγαθοὺς
εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν

a character may be manly, and yet it may not be fitting for a woman to be thus manly or clever.—The 3
third is *conformity*[p]: this is different from making the character good and fitting in the way we have described.—The fourth is *consistency*: even if he who 4
gives occasion for the representation and suggests such character be inconsistent, he should yet be consistently inconsistent.

A gratuitous example of badness of character is 5
Menelaus in the Orestes[q]: of the unseemly and unfitting the lament of Odysseus in the Scylla[q], or the speech of Melanippe[q]: of inconsistency the Iphigenia in Aulis[q], for Iphigenia when she supplicates is quite unlike her later character.

We must in the character, as in the arrangement of 6
incident, seek always either necessity or probability, so that it be either necessary or probable that such a man should say or do such things, as it is that one thing should happen after another. It is plain then that 7
the solution of the plot should arise out of the plot itself, and not be mechanical as in the Medea[q], or the passage about the sailing away from Troy in the Iliad. Mechanical means should be used for things outside the play, whether what has happened before which it is impossible for a man to know, or what happens after which needs prophecy or reporting: to the gods we attribute omniscience. Nor should there be in the action anything irrational, unless it be outside the tragedy as in the Œdipus Rex of Sophocles.

Since Tragedy is a representation of superior persons, 8
we must imitate the skilful statuary who, assigning

[p] With tradition. [q] Of Euripides.

μορφήν, ὁμοίους ποιοῦντες, καλλίους γράφουσιν· οὕτω
καὶ τὸν ποιητὴν μιμούμενον καὶ ὀργίλους καὶ ῥᾳθύμους
καὶ τἆλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῶν ἠθῶν, τοιούτους
ὄντας ἐπιεικεῖς ποιεῖν· παράδειγμα σκληρότητος οἷον
9 τὸν Ἀχιλλέα Ἀγάθων καὶ Ὅμηρος. ταῦτα δὴ διατη-
ρεῖν, καὶ πρὸς τούτοις τὰς παρὰ τὰς ἐξ ἀνάγκης ἀκο-
λουθούσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ κατ' αὐτὰς
ἔστιν ἁμαρτάνειν πολλάκις. εἴρηται δὲ περὶ αὐτῶν ἐν
τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.

16 ἀναγνώρισις δὲ τί μὲν ἐστιν, εἴρηται πρότερον· εἴδη
δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ᾗ πλείστῃ
2 χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ
τὰ μὲν σύμφυτα, οἷον 'λόγχην ἣν φοροῦσι Γηγενεῖς', ἢ
ἀστέρας οἵους ἐν τῷ Θυέστῃ Καρκίνος· τὰ δὲ ἐπίκτητα,
καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ
ἐκτός, τὰ περιδέρρεα, καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς
3 σκάφης. ἔστι δὲ καὶ τούτοις χρῆσθαι ἢ βέλτιον ἢ χεῖ-
ρον, οἷον Ὀδυσσεὺς διὰ τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη
ὑπὸ τῆς τροφοῦ καὶ ἄλλως ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ
αἱ μὲν πίστεως ἕνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦται
πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις,
4 βελτίους. δεύτεραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ,
διὸ ἄτεχνοι· οἷον Ὀρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώ-
ρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ διὰ τῆς ἐπιστολῆς,
ἐκεῖνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητής, ἀλλ' οὐχ
ὁ μῦθος· διὸ ἐγγύς τι τῆς εἰρημένης ἁμαρτίας ἐστίν,
ἐξῆν γὰρ ἂν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους

the proper form, depicts men like what they are but handsomer. So should the poet, in representing passionate or indolent men or those who have any such faults of character, make them tolerable and yet the same: e.g. with stubbornness, as Agathon and Homer
9 represent Achilles. These points he should observe, and in addition to these the impressions which, besides those that are inherent, accompany poetry; for in respect to these also there are many possible kinds of error. But of this we have said enough in our already published works.

16 What recognition is we have already explained (xi. 2); as for its kinds, the first and least artistic, which through poverty poets use most, is that by
2 tokens. Of these, some are congenital, as 'the spear-marks that the Earthborn bear,' or star-marks such as Carcinus introduces in his Thyestes; some adventitious, whether corporal, e.g. scars, or separable, necklets, and as in the Tyro[r], where the recognition is by
3 means of the cradle. These too may be used with or without skill, e.g. by means of the scar Odysseus was recognised in one way by his nurse, in another by the swineherds: for recognitions intended to produce conviction, and all of this kind, are the less artistic. Those brought about by a revolution, as in the Wash-
4 ing of Odysseus[r], are better.—Next come those invented by the poet and therefore inartistic. Thus Orestes in the Iphigenia in Tauri reveals himself as Orestes: she reveals herself by means of the letter, he says what is required by the poet but not by the story; wherefore this borders on the fore-mentioned error, as he might have carried tokens with him. So

[r] Of Sophocles.

Τηρεῖ ἡ τῆς κερκίδος φωνή. ἡ τρίτη διὰ μνήμης τῷ 5
1455 a αἰσθέσθαι τι ἰδόντα, ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιο-
γένους, ἰδὼν γὰρ τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλ-
κίνου ἀπολόγῳ, ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησ-
θεὶς ἐδάκρυσεν· ὅθεν ἀνεγνωρίσθησαν. τετάρτη δὲ ἡ 6
ἐκ συλλογισμοῦ, οἷον ἐν Χοηφόροις, ὅτι ὅμοιός τις
ἐλήλυθεν, ὅμοιος δὲ οὐθεὶς ἀλλ' ἢ ὁ Ὀρέστης· οὗτος
ἄρα ἐλήλυθεν. καὶ ἡ Πολυείδου τοῦ σοφιστοῦ περὶ τῆς
Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι
ὅτι ἥ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι.
καὶ ἐν τῷ Θεοδέκτου Τυδεῖ, ὅτι ἐλθὼν ὡς εὑρήσων υἱὸν
αὐτὸς ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινείδαις· ἰδοῦσαι γὰρ
τὸν τόπον συνελογίσαντο τὴν εἱμαρμένην, ὅτι ἐν τούτῳ
εἵμαρτο ἀποθανεῖν αὐταῖς· καὶ γὰρ ἐξετέθησαν ἐνταῦθα.
ἔστι δέ τις καὶ συνθετὴ ἐκ παραλογισμοῦ τοῦ θεάτρου, 7
οἷον ἐν τῷ Ὀδυσσεῖ τῷ ψευδαγγέλῳ· ὁ μὲν γὰρ τὸ
τόξον ἔφη γνώσεσθαι ὃ οὐχ ἑωράκει, τὸ δέ, ὡς δι' ἐκεί-
νου ἀναγνωριοῦντος, διὰ τούτου ποιῆσαι παραλογισμόν.
πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ αὐτῶν τῶν πραγ- 8
μάτων, τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον
[ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ·
εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα· αἱ γὰρ τοι-
αῦται μόναι ἄνευ τῶν πεποιημένων σημείων καὶ δεραίων.
δεύτεραι δὲ αἱ ἐκ συλλογισμοῦ.

δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπερ- 17
γάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ
ἂν ἐναργέστατα ὁ ὁρῶν, ὥσπερ παρ' αὐτοῖς γιγνόμενος

in the Tereus of Sophocles 'the shuttle's voice[5].'—The 5
third kind is by recollection, through understanding something when one sees it; as in the Cyprians of Dicæogenes, where Menelaus weeps on seeing the statue of Helen, and in the story told to Alcinous, where Odysseus hearing the harpist remembers and weeps, whence the recognition in each case.—The 6
fourth kind is by inference, e.g. in the Choëphoroe, "some one like Electra has eome, no one is like her but Orestes, therefore Orestes has come." So in the Iphigenia of Polyidus the Sophist, it is natural for Orestes to infer that as his sister was sacrificed so he himself is to be sacrificed. So in the Tydeus of Theodectes, the hero coming to find his son[6] infers that he is to lose his own life. So in the Phineidæ, the Harpies seeing the place infer their fate: here they are fated to die, because here they were exposed.

A recognition may also be constructed by false in- 7
ference of the spectators, as in Odysseus the False Messenger the pretender says he would know the bow which he has not seen, and a false inference is raised as though he were thereby about to reveal himself. But the best of all kinds of recognition is when the 8
surprise arises by probable means out of the incidents themselves, as in the Œdipus Rex of Sophocles, and the Iphigenia in Tauri (for it is probable that she would wish to entrust Orestes with a letter): such alone need no artificial tokens, such as necklets. Next best are those by inference.

In arranging the plot and working it out by lan- 17
guage the poet should as far as possible set it all before one's eyes; for thus the spectator, as though

[5] See Note at end. [6] Diomede.

τοῖς πραττομένοις, εὑρίσκοι τὸ πρέπον, καὶ ἥκιστα ἂν
λανθάνοι [τὸ] τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπε-
τιμᾶτο Καρκίνῳ· ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῄει, ὃ μὴ
ὁρῶντα ⟨ἂν⟩ τὸν θεατὴν ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς
2 ἐξέπεσε, δυσχερανάντων τοῦτο τῶν θεατῶν. ὅσα δὲ δυ-
νατὸν καὶ τοῖς σχήμασι συναπεργαζόμενον. πιθανώτατοι
γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἱ ἐν τοῖς πάθεσίν εἰσι, καὶ
χειμαίνει ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ ὀργιζόμενος
ἀληθινώτατα. διὸ εὐφυοῦς ἡ ποιητική ἐστιν ἢ μανικοῦ·
τούτων γὰρ οἱ μὲν εὔπλαστοι οἱ δὲ ἐξεταστικοί εἰσιν·
3 τούτους τε λόγους καὶ τοὺς πεποιημένους δεῖ καὶ
αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἶθ' οὕτως ἐπει- 1455b
σοδιοῦν καὶ περιτείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι
τὸ καθόλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης
καὶ ἀφανισθείσης ἀδήλως τοῖς θύσασιν, ἱδρυνθείσης δὲ
εἰς ἄλλην χώραν, ἐν ᾗ νόμος ἦν τοὺς ξένους θύειν τῇ
θεῷ, ταύτην ἔσχε τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ
ἀδελφῷ συνέβη ἐλθεῖν τῆς ἱερείας (τὸ δὲ ὅτι ἀνεῖλεν ὁ
θεὸς διά τινα αἰτίαν ἔξω τοῦ καθόλου ἐλθεῖν ἐκεῖ, καὶ
ἐφ' ὅ τι δέ, ἔξω τοῦ μύθου)· ἐλθὼν δὲ καὶ ληφθεὶς
θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ' ὡς Εὐριπίδης εἴθ'
ὡς Πολύειδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ
ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι·
4 καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποθέντα
τὰ ὀνόματα ἐπεισοδιοῦν, ὅπως δὲ ἔσται οἰκεῖα τὰ ἐπει-
σόδια, οἷον ἐν τῷ Ὀρέστῃ ἡ μανία δι' ἧς ἐλήφθη,
5 καὶ ἡ σωτηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς

present at the action itself, will most sensibly find out what is appropriate, and contradictions be least likely to escape notice. Witness the fault found with Carcinus: Amphiaraus had left the temple, and this if he had not seen it[t] would have escaped the notice of the spectator; but when it was put on the stage the spectators were disgusted and the piece failed.

2 As far as possible also the poet should work out the plot by *acting* it: for, starting with the same nature, those who *feel* anything are most effective; the sufferer suffers, and the angry man storms, in the most genuine manner. Wherefore poetry requires either cleverness or enthusiasm: clever people are inquisitive, enthusiasts are easily moved.

3 Such recognised plots, as well as those he himself invents, the poet should set forth as to the general idea, then introduce episodes and complications. I mean that the general idea e.g. of the Iphigenia in Tauri may thus be seen: A certain maiden having been brought to the altar, and having vanished out of the sight of the sacrificers and settled in a country where it was the custom to sacrifice strangers to the goddess, holds this priesthood: after a while it happens that the priestess' brother comes, and that because (for some reason outside the general idea) the god bade him come thither (for what purpose is again outside the story); and on his arrival being seized and about to be sacrificed he reveals himself, whether as Euripides relates or as Polyidus does (who says, not improbably, that not only the sister but also the brother was to have been sacrificed), and hence the rescue.

4 Next after this, assuming the names of his characters, he should introduce episodes, and see that they be appropriate, as in the case of Orestes[u] the madness through which he was taken prisoner and the rescue

5 through the purification.—In dramas the episodes

[t] i.e. in reading. [u] In the Iph. Taur.

*δράμασι τὰ ἐπεισόδια σύντομα, ἡ δ' ἐποποιία τούτοις
μηκύνεται. τῆς γὰρ Ὀδυσσείας μικρὸς ὁ λόγος ἐστίν·
ἀποδημοῦντός τινος ἔτη πολλὰ καὶ παραφυλαττομένου
ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι
οὕτως ἐχόντων ὥστε τὰ χρήματα ὑπὸ μνηστήρων ἀναλί-
σκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι, αὐτὸς δὴ ἀφι-
κνεῖται χειμασθείς, καὶ ἀναγνωρίσας τινὰς αὐτὸς ἐπι-
θέμενος αὐτὸς μὲν ἐσώθη, τοὺς δ' ἐχθροὺς διέφθειρε.
τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια. ἔστι* 18
*δὲ πάσης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ μὲν
ἔξωθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἡ δέσις, τὸ δὲ
λοιπὸν ἡ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρ-
χῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν, ἐξ οὗ
μεταβαίνειν εἰς εὐτυχίαν * *, λύσιν δὲ τὴν ἀπὸ τῆς
ἀρχῆς τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν τῷ
Λυγκεῖ τῷ Θεοδέκτου δέσις μὲν τά τε προπεπραγμένα
καὶ ἡ τοῦ παιδίου λῆψις καὶ πάλιν ἡ αὐτῶν δὴ * * ἀπὸ
τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. τραγῳ-* 2
*δίας δὲ εἴδη εἰσὶ τέσσαρα· τοσαῦτα γὰρ καὶ τὰ μέρη
ἐλέχθη. ἡ μὲν πεπλεγμένη, ἧς τὸ ὅλον ἐστὶ περιπέτεια
καὶ ἀναγνώρισις· * * ἡ δὲ παθητική, οἷον οἵ τε Αἴαν-*
1456a *τες καὶ οἱ Ἰξίονες· ἡ δὲ ἠθική, οἷον αἱ Φθιώτιδες καὶ ὁ
Πηλεύς. τὸ δὲ τερατῶδες, οἷον αἵ τε Φορκίδες καὶ
Προμηθεὺς καὶ ὅσα ἐν ᾅδου. μάλιστα μὲν οὖν ἅπαντα* 3
*δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλεῖστα,
ἄλλως τε καὶ ὡς νῦν συκοφαντοῦσι τοὺς ποιητάς· γε-
γονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἑκά-*

are short, while in Epic they serve to lengthen. The story of the Odyssey is of a small compass: A man being abroad for many years, persecuted by Poseidon and alone, while his home affairs are in this position, that suitors waste his estate and plot against his son, he himself arrives after a storm, and revealing himself to certain persons falls on his enemies, saves himself and destroys them. This then is the essential part, the rest episodic.

In every tragedy half is the complication, half the 18
solution: the circumstances outside the plot, and often some that are not outside, form the complication, the rest the solution. I mean that the complication is from the beginning to the last part, where the change comes from adversity to prosperity or *vice versa*[v]; the solution, from the beginning of the change to the end. Thus in the Lynceus of Theodectes the complication consists of the antecedent action, the seizure of the boy, and again their bringing before the court; the solution[x] is from the accusation of murder to the end.

Of Tragedy there are four kinds, just as we said 2
(xii. 1) there were four parts[6]: (1) the simple[y], ... : (2) the complex, of which the basis is revolution and recognition: (3) the pathetic, e.g. those on Ajax or Ixion: (4) the ethical, e.g. the Phthiotian Women[z] and the Peleus[a]. The marvellous is found in e.g. the Phorcides[b], the Prometheus[b], and the State of Hades.

We should try to include if possible all elements, 3
or at least the most important, and of them the greatest number, especially seeing how people now carp at poets: there have been good poets in each branch,

[v] Reading *μεταβαίνειν εἰς εὐτυχίαν ⟨ἐκ δυστυχίας συμβαίνει ἢ ἐξ εὐτυχίας εἰς δυστυχίαν⟩.*

[x] Reading *ἡ αὐτῶν δὴ ⟨ἀπαγωγή, λύσις δ' ἡ⟩ ἀπὸ τῆς αἰτιάσεως.*

[6] See Note at end.

[y] Inserting *ἡ δὲ ἁπλῆ*, the definition of it being lost.

[z] Of Sophocles.

[a] Of Sophocles or Euripides.

[b] Of Æschylus.

*στου τοῦ ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἕνα ὑπερβάλλειν.
δίκαιον δὲ καὶ τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν
οὐδὲν ἴσως τῷ μύθῳ. τοῦτο δέ, ὧν ἡ αὐτὴ πλοκὴ
καὶ λύσις. πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς·
4 δεῖ δὲ ἄμφω ἀεὶ κρατεῖσθαι. χρὴ δὲ ὅπερ εἴρηται
πολλάκις μεμνῆσθαι, καὶ μὴ ποιεῖν ἐποποιικὸν σύστημα
τραγῳδίαν. ἐποποιικὸν δὲ λέγω [δὲ] τὸ πολύμυθον,
οἷον εἴ τις τὸν τῆς Ἰλιάδος ὅλον ποιοῖ μῦθον. ἐκεῖ μὲν
γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,
ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει.
5 σημεῖον δέ· ὅσοι πέρσιν Ἰλίου ὅλην ἐποίησαν καὶ μὴ
κατὰ μέρος ὥσπερ Εὐριπίδης, ⟨ἢ⟩ Νιόβην καὶ μὴ ὥσ-
περ Αἰσχύλος, ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ
καὶ Ἀγάθων ἐξέπεσεν ἐν τούτῳ μόνῳ. ἐν δὲ ταῖς περι-
πετείαις καὶ ἐν τοῖς ἁπλοῖς πράγμασι στοχάζονται ὧν
βούλονται θαυμαστῶς· τραγικὸν γὰρ τοῦτο καὶ φιλάν-
6 θρωπον. ἔστι δὲ τοῦτο, ὅταν ὁ σοφὸς μὲν μετὰ πονη-
ρίας ⟨δὲ⟩ ἐξαπατηθῇ, ὥσπερ Σίσυφος, καὶ ὁ ἀνδρεῖος
μὲν ἄδικος δὲ ἡττηθῇ. ἔστι δὲ τοῦτο εἰκός, ὥσπερ
Ἀγάθων λέγει· εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ
.7 εἰκός. καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑπο-
κριτῶν καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι
μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοῖς δὲ
λοιποῖς τὰ ᾀδόμενα ⟨οὐδὲν⟩ μᾶλλον τοῦ μύθου ἢ ἄλ-
λης τραγῳδίας ἐστίν· διὸ ἐμβόλιμα ᾄδουσιν, πρώτου
ἄρξαντος Ἀγάθωνος τοῦ τοιούτου. καίτοι τί διαφέρει
ἢ ἐμβόλιμα ᾄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἁρμόττοι
ἢ ἐπεισόδιον ὅλον ;*

and so they expect one man to excel each in his peculiar skill. It is perhaps not right at all to call tragedies different or the same on account of the plot, though we may identify those in which the same complication and solution appear[7]. Many poets who excel in complication fail in solution: both branches should
4 always be mastered.—We must remember what has several times (v. 4, xvii. 5) been said, and not make Tragedy an epic arrangement. By epic I mean full of plots, as it would be if one took the whole plot of the Iliad. For in Epic, on account of its length, the parts receive fitting compass; in dramas the result is quite
5 contrary to expectation. For proof, all who take the whole story of the fall of Troy and not parts of it as Euripides does, or the tale of Niobe and not parts of it as Æschylus does, either fail, or compete at a disadvantage: hereby alone even Agathon failed.—In revolutions with simple incidents[8] poets seek their object by surprises[9]; for this is tragic, and provocative
6 of sympathy. This occurs when the wise but wicked man (e.g. Sisyphus) is deceived, or the brave but unjust is worsted: and this is a probable occurrence, for, as Agathon says, it is probable that many improbable things will happen.

7 The chorus should be assumed to be one of the actors and part of the whole, engaging in the competition as in Sophocles not as in Euripides. In other poets the songs have no more to do with the plot than with a different tragedy; wherefore they sing interludes, a practice first started by Agathon. But what difference does it make whether they sing interludes or transfer a speech (or a whole act) from one play into another?

7 8 9 See Notes at end.

περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ περὶ 19
λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν
ἐν τοῖς περὶ ῥητορικῆς κείσθω· τοῦτο γὰρ ἴδιον μᾶλλον
ἐκείνης τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα,
ὅσα ὑπὸ τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ 2
τούτων τό τε ἀποδεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη
1456b παρασκευάζειν, οἷον ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα
τοιαῦτα, καὶ ἔτι μέγεθος καὶ μικρότητας. δῆλον δὲ ὅτι 3
καὶ ἐν τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἰδεῶν δεῖ χρῆσ-
θαι, ὅταν ἢ ἐλεεινὰ ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα δέῃ
παρασκευάζειν· πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν δεῖ
φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ τοῦ
λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον γίγ-
νεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ φανοῖτο
ᾗ δέοι καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν λέξιν ἓν 4
μέν ἐστιν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως, ἅ ἐσ-
τιν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-
τος ἀρχιτεκτονικήν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διή-
γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι
ἄλλο τοιοῦτον. παρὰ γὰρ τὴν τούτων γνῶσιν ἢ ἄγνοιαν
οὐδὲν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται, ὅ τι καὶ
ἄξιον σπουδῆς. τί γὰρ ἄν τις ὑπολάβοι ἡμαρτῆσθαι ἃ 5
Πρωταγόρας ἐπιτιμᾷ, ὅτι εὔχεσθαι οἰόμενος ἐπιτάττει
εἰπὼν 'μῆνιν ἄειδε θεά;' τὸ γὰρ κελεῦσαι, φησί, ποιεῖν
τι ἢ μὴ ἐπίταξίς ἐστιν. διὸ παρείσθω ὡς ἄλλης καὶ
οὐ τῆς ποιητικῆς ὂν θεώρημα. τῆς δὲ λέξεως ἁπάσης 20
τάδ' ἐστὶ τὰ μέρη, στοιχεῖον, συλλαβή, σύνδεσμος,
ὄνομα, ῥῆμα, ἄρθρον, πτῶσις, λόγος. στοιχεῖον μὲν οὖν 2

Other points having been discussed, it remains to 19
speak of *sentiment* and *style*. The topic of sentiment is treated in our work on Rhetoric, as it belongs rather to that branch. To it appertains all the effect that should be produced by the language: the subdivisions of which are—proving and refuting, and producing emotion (e.g. pity, fear, anger, &c.) and exaggerated or reduced ideas. It is plain that in the 3
arrangement of incident we must take the subdivisions of sentiment[10] from the same heads[c] when we have to produce the pitiful or terrible, the great or small, the probable or improbable; but there is this difference, that in a drama such effects must be clear without explanation, in a speech they must be produced by the speaker and follow from the language. For what would be the use of a speaker if even without language all were sufficiently clear?

As to style, one department of enquiry consists of 4
the figures of speech; the knowledge of which belongs to the art of speaking and to him who has such science; e.g., what is command, prayer, narration, threatening, questioning, answering, &c. Now no objection deserving of attention can be brought against poetry by reason of knowledge or ignorance of these things: what error can we suppose there is in what Protagoras 5
finds fault with, that the poet, pretending to pray, really commands when he says[d], "Sing, O goddess, the wrath," as he declares that bidding one do or not do a thing is commanding? Let us therefore pass this by as a question for another art, not for poetry.

All speech has the following parts: the letter, 20
syllable, connective particle, article, noun, verb, inflexion, sentence.

A letter is an indivisible sound, not of any kind, but 2

[10] See Note at end. [c] i.e. those of Rhetoric. [d] Iliad I. 1.

ἐστὶ φωνὴ ἀδιαίρετος, οὐ πᾶσα δὲ ἀλλ' ἐξ ἧς πέφυκε συνετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν
3 ἀδιαίρετοι φωναί, ὧν οὐδεμίαν λέγω στοιχεῖον. ταύτης δὲ μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ ἄφωνον. ἔστι δὲ φωνῆεν μὲν ἄνευ προσβολῆς ἔχον φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνὴν ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ προσβολῆς καθ' αὑτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἷον τὸ
4 Γ καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασί τε τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύτητι, ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει
5 θεωρεῖν. συλλαβὴ δέ ἐστι φωνὴ ἄσημος, συνθετὴ ἐξ ἀφώνου καὶ φωνὴν ἔχοντος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβή, καὶ μετὰ τοῦ Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι τὰς διαφορὰς τῆς μετρικῆς ἐστίν.
6 σύνδεσμος δέ ἐστι φωνὴ ἄσημος, ἣ οὔτε κωλύει οὔτε 1457 a
ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πεφυκυῖαν συντίθεσθαι, * * καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἣν μὴ ἁρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ' αὑτόν, οἷον μέν, ἤτοι, δέ. ἢ φωνὴ ἄσημος, ἣ ἐκ πλειόνων μὲν φωνῶν μιᾶς, σημαντικῶν δέ, ποιεῖν πέφυκε μίαν σημαντικὴν φωνήν.

7 ἄρθρον δ' ἐστὶ φωνὴ ἄσημος, ἣ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, * * οἷον τὸ ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα. [ἢ φωνὴ ἄσημος, ἣ οὔτε κωλύει οὔτε ποιεῖ

that out of which an intelligible sound may arise; for beasts also have indivisible sounds, none of which I
3 call a letter. Its subdivisions are: vowel, semivowel, mute. A vowel is that which without contact[e] has an audible sound: a semivowel is that which with such contact has an audible sound, e.g. *s*, *r*: a mute is that which, with contact, has in itself no sound, but in conjunction with a vowel becomes audible, e.g. *g*, *d*.
4 These differ according to the shape of the mouth, the position, having rough or smooth breathing, being long or short, of acute or grave or circumflex accent: the consideration of which details belongs to works on metre.

5 A syllable is a non-significant sound composed of a mute and a semivowel or vowel: *gr* without *a* is a syllable, and so with *a*, *gra*. But the differences of these too it is for the science of metre to consider.

6 A connective particle is a non-significant sound which neither deprives of nor invests with signification a sound that may be made up of several sounds: it may be placed[f] either at one extremity or in the middle, but ought not to stand by itself at the beginning of a sentence: e.g., *indeed*, *either*, *but*. In other words, a non-significant sound which out of several sounds denoting one sound may form one significant sound.

7 An article is a non-significant sound shewing the beginning or end or division of a sentence[g], ... e.g., *about*, *around*, &c. In other words, a non-significant sound which neither deprives of nor invests with

[e] Of the organs of speech.

[f] Reading ⟨*πεφυκυῖα τίθεσθαι*⟩ *καὶ ἐπὶ τῶν ἄκρων*.

[g] Examples, followed by a second definition, should here follow.

φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν, πεφυκυῖα
τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα 8
δέ ἐστι φωνὴ συνθετή, σημαντικὴ ἄνευ χρόνου, ἧς
μέρος οὐδέν ἐστι καθ' αὑτὸ σημαντικόν· ἐν γὰρ τοῖς
διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ' αὑτὸ σημαῖνον,
οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ σημαίνει. ῥῆμα δὲ 9
φωνὴ συνθετή, σημαντικὴ μετὰ χρόνου, ἧς οὐδὲν μέρος
σημαίνει καθ' αὑτό, ὥσπερ καὶ ἐπὶ τῶν ὀνομάτων· τὸ
μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ σημαίνει τὸ πότε, τὸ δὲ
βαδίζει ἢ βεβάδικε προσσημαίνει τὸ μὲν τὸν παρόντα
χρόνον τὸ δὲ τὸν παρεληλυθότα. πτῶσις δ' ἐστὶν ὀνό- 10
ματος ἢ ῥήματος, ἡ μὲν τὸ κατὰ ⟨τὸ⟩ τούτου ἢ τούτῳ
σημαῖνον καὶ ὅσα τοιαῦτα, ἡ δὲ κατὰ τὸ ἑνὶ ἢ πολλοῖς,
οἷον ἄνθρωποι ἢ ἄνθρωπος, ἡ δὲ κατὰ τὰ ὑποκριτικά,
οἷον κατ' ἐρώτησιν, ἐπίταξιν· τὸ γὰρ ⟨ἆρ'⟩ ἐβάδισεν
ἢ βάδιζε πτῶσις ῥήματος κατὰ ταῦτα τὰ εἴδη ἐστίν.
λόγος δὲ φωνὴ συνθετὴ σημαντική, ἧς ἔνια μέρη καθ' 11
αὑτὰ σημαίνει τι· οὐ γὰρ ἅπας λόγος ἐκ ῥημάτων καὶ
ὀνομάτων σύγκειται, οἷον ὁ τοῦ ἀνθρώπου ὁρισμός, ἀλλ'
ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον, μέρος μέντοι ἀεὶ
τι σημαῖνον ἕξει, οἷον ἐν τῷ βαδίζει Κλέων ὁ Κλέων.
εἷς δέ ἐστι λόγος διχῶς· ἢ γὰρ ὁ ἓν σημαίνων, ἢ ὁ ἐκ 12
πλειόνων συνδέσμῳ, οἷον ἡ Ἰλιὰς μὲν συνδέσμῳ εἷς, ὁ
δὲ τοῦ ἀνθρώπου τῷ ἓν σημαίνειν.

ὀνόματος δὲ εἴδη τὸ μὲν ἁπλοῦν, ἁπλοῦν δὲ λέγω ὃ 21
μὴ ἐκ σημαινόντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν.
τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου, πλὴν οὐκ

signification a sound made up of several sounds, and which may be placed either at one extremity or in the middle.

A noun is a composite significant sound without 8
connotation of time, no part of which is in itself significant: for in compounds we do not use either part as though it were in itself significant, e.g., in *Theodorus* the *dōron* has no signification.

A verb is a composite significant sound connoting 9
time, no part of which is in itself significant (any more than in the case of the noun): 'man' or 'white' does not signify *when*, but 'walks' or 'has walked' connotes time present or past.

An inflexion of noun or verb is that which signifies 10
either (1) the relation 'of him,' 'to him,' and the like[h]; or (2) the relation 'to one,' 'to many[i],' e.g., 'man,' 'men;' or (3) the relation of the manner of speaking, e.g. according as we ask or command. 'Did he walk' or 'walk thou' are inflexions of the verb under these heads.

A sentence is a composite significant sound, some 11
parts of which are in themselves significant. Not every sentence is composed of noun + verb, but a sentence may be without a verb (e.g. the definition of Man[j]), though it will always have some significant part,
e.g. 'Cleon' in 'Cleon walks.' A sentence may be 12
one in either of two ways: it may signify one thing, or it may consist of several elements united by connective particles. Thus the word Man is one sentence because it signifies one thing, the Iliad because of the connective particles.

Nouns are of two kinds: (1) simple, by which I 21
mean composed of non-significant elements, e.g. *earth*, and (2) double, whether composed of a significant +

[h] = Gen. Dat. Acc. [i] i.e. the relation of Number.
[j] i.e. as ζῷον λογικὸν δίπουν.

ἐν τῷ ὀνόματι σημαίνοντος καὶ ἀσήμου, τὸ δὲ ἐκ σημαι-
νόντων σύγκειται. εἴη δ' ἂν καὶ τριπλοῦν καὶ τετρα-
πλοῦν ὄνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν μεγα-
2 λείων, ὧν Ἑρμοκαϊκόξανθος. ἅπαν δὲ ὄνομά ἐστιν 1457 b
ἢ κύριον ἢ γλῶττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον
3 ἢ ἐπεκτεταμένον ἢ ὑφῃρημένον ἢ ἐξηλλαγμένον. λέγω
δὲ κύριον μὲν ᾧ χρῶνται ἕκαστοι, γλῶτταν δὲ ᾧ ἕτεροι,
ὥστε φανερὸν ὅτι καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν
τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγυνον Κυπρίοις
4 μὲν κύριον, ἡμῖν δὲ γλῶττα. μεταφορὰ δέ ἐστιν ὀνό-
ματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος,
ἢ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος, ἢ ἀπὸ τοῦ εἴδους ἐπὶ
5 εἶδος, ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν
ἐπὶ εἶδος οἷον "νηῦς δέ μοι ἥδ' ἕστηκεν·" τὸ γὰρ ὁρμεῖν
ἐστὶν ἑστάναι τι. ἀπ' εἴδους δὲ ἐπὶ γένος "ἦ δὴ μυρί'
Ὀδυσσεὺς ἐσθλὰ ἔοργεν·" τὸ γὰρ μυρίον πολύ ἐστιν,
ᾧ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ' εἴδους δὲ ἐπὶ
εἶδος οἷον "χαλκῷ ἀπὸ ψυχὴν ἀρύσας" καὶ "ταμὼν ἀτει-
ρέϊ χαλκῷ." ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ
ταμεῖν ἀρύσαι εἴρηκεν· ἄμφω γὰρ ἀφελεῖν τι ἐστίν.
6 τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἔχῃ τὸ δεύτερον
πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ
γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου
τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ' οὗ λέγει πρὸς
ὅ ἐστιν. λέγω δὲ οἷον ὁμοίως ἔχει φιάλη πρὸς Διό-
νυσον καὶ ἀσπὶς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην
ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ δ

a non-significant element (though not in the word itself significant or non-significant) or of significant elements. A noun may also be triple or quadruple or multiplex, like most bombastic words, such as 'Hermo-Caico-Xanthus.'

2 Every noun is either ordinary or strange, metaphorical or ornamental or invented, lengthened or
3 shortened or altered. By ordinary I mean what all use, by strange what some use: thus it is plain that the same word may be both ordinary and strange, though not to the same persons, as *σίγυνον* (spear) is to the Cyprians an ordinary term, to us a strange one.

4 Metaphor is extension of an improper term, whether (1) from genus to species, or (2) from species to genus,
5 or (3) from species to species, or (4) by analogy. By (1) 'from genus to species' I mean e.g. 'Here stands my ship[k],' as being moored is a kind of standing: by (2) 'from species to genus' e.g. 'Ten thousand good deeds has Odysseus done[l],' as ten thousand is a great number, and here used for a great number: by (3) 'from species to species' e.g. 'draining the life with the steel,' or 'cutting with tireless steel,' as here the poet calls cutting draining and draining cutting, both
6 being to take something away: by (4) analogy I mean when the second is to the first as the fourth to the third, as then one may use the fourth for the second or the second for the fourth, sometimes even adding that to which the word refers instead of which the poet uses a metaphorical one[11]. I mean e.g. a cup is to Dionysos as a shield to Ares, one may therefore call a cup 'the shield of Dionysos' or a shield 'the cup

[k] Odyssey i. 185. [l] Iliad ii. 272. [11] See Note at end.

*γῆρας πρὸς βίον, καὶ ἑσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν
τὴν ἑσπέραν γῆρας ἡμέρας ἤ, ὥσπερ Ἐμπεδοκλῆς, καὶ
τὸ γῆρας ἑσπέραν βίου ἢ δυσμὰς βίου. ἐνίοις δ' οὐκ* 7
*ἔστιν ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἧττον
ὁμοίως λεχθήσεται· οἷον τὸ τὸν καρπὸν μὲν ἀφιέναι
σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον.
ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον καὶ τὸ σπείρειν
πρὸς τὸν καρπόν, διὸ εἴρηται "σπείρων θεοκτίσταν
φλόγα." ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς* 8
*χρῆσθαι καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον
ἀποφῆσαι τῶν οἰκείων τι, οἷον εἰ τὴν ἀσπίδα εἴποι
φιάλην μὴ Ἄρεως ἀλλ' ἄοινον. πεποιημένον δ' ἐστὶν* 9
*ὃ ὅλως μὴ καλούμενον ὑπό τινων αὐτὸς τίθεται ὁ ποιη-
τής· δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα, οἷον τὰ κέρατα ἐρ-
νύγας καὶ τὸν ἱερέα ἀρητῆρα. ἐπεκτεταμένον δέ ἐστιν* 10
1458 a *ἢ ἀφῃρημένον τὸ μὲν ἐὰν φωνήεντι μακροτέρῳ κεχρημέ-
νον ᾖ τοῦ οἰκείου ἢ συλλαβῇ ἐμβεβλημένῃ, τὸ δὲ ἂν
ἀφῃρημένον τι ᾖ αὐτοῦ, ἐπεκτεταμένον μὲν οἷον τὸ
πόλεως πόληος καὶ τὸ Πηλέος * * * Πηληιάδεω, ἀφῃ-
ρημένον δὲ οἷον τὸ κρῖ καὶ τὸ δῶ καὶ "μία γίνεται
ἀμφοτέρων ὄψ." ἐξηλλαγμένον δ' ἐστὶν ὅταν τοῦ* 11
*ὀνομαζομένου τὸ μὲν καταλείπῃ τὸ δὲ ποιῇ, οἷον τὸ
"δεξιτερὸν κατὰ μαζόν" ἀντὶ τοῦ δεξιόν.*

αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα 12
τὰ δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ν *καὶ* Ρ
⟨*καὶ* Σ⟩ *καὶ ὅσα ἐκ τούτου σύγκειται, ταῦτα δ' ἐστὶ
δύο,* Ψ *καὶ* Ξ, *θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἴς*

of Ares:' or, as old age is to life, so is evening to day,
one may therefore call evening 'day's old age' or old
age 'life's evening' (as Empedocles does), or 'life's
setting.' In some cases there is no analogous term in 7
existence, but we may still speak in the same way:
thus the scattering of corn is sowing, but the sun's
scattering rays has no name, this, however, stands to
the sun as sowing to corn, whence we say 'sowing the
god-created rays.' This kind of metaphor we may 8
also use in another way, and while employing an im-
proper term exclude a proper one, as if one should call
a shield the cup not 'of Ares' but 'wanting wine.'

An invented word is one never used by any at all, 9
but made by the poet himself: for some seem to be
of this kind, e.g. 'sprouters' for horns and 'suppli-
cator' for priest.

A word is lengthened if it have a vowel longer than 10
it should be, or a syllable inserted; shortened, if part
of it be removed. Thus (lengthened) πόληος for πόλεως,
Πηλῆος for Πηλέος, Πηληιάδεω for Πηλείδου[m]: (shortened)
δῶ, κρῖ, ὄψ[n] in 'the faces of both become one.'

A word is altered when we keep part of it and invent 11
part, e.g. δεξιτερόν for δεξιόν in 'on the right breast[o].'

Nouns themselves are either Masculine or Feminine 12
or Neuter. Masculine are such as end in ν, ρ, ς, or
the letters compounded with ς, which are two in num-
ber, ξ and ψ: Feminine such as end in the vowels

[m] Reading Πηλέος <Πηλῆος καὶ τὸ Πηλείδου> Πηληιάδεω.

[n] For δῶμα κριθὴ ὄψις.

[o] Iliad v. 393.

τε τὰ ἀεὶ μακρά, οἷον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἴσα συμβαίνει πλήθη εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ ταὐτά ἐστιν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ εἰς φωνῆεν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Υ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.

22 λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι. σαφεστάτη μὲν οὖν ἐστὶν ἡ ἐκ τῶν κυρίων ὀνομάτων, ἀλλὰ ταπεινή· παράδειγμα δὲ ἡ Κλεοφῶντος ποίησις καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἡ τοῖς ξενικοῖς κεχρημένη. ξενικὸν δὲ λέγω γλῶτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ
2 τὸ κύριον. ἀλλ' ἄν τις [ἂν] ἅπαντα τοιαῦτα ποιήσῃ, ἢ αἴνιγμα ἔσται ἢ βαρβαρισμός, ἂν μὲν οὖν ἐκ μεταφορῶν, αἴνιγμα, ἐὰν δὲ ἐκ γλωττῶν, βαρβαρισμός. αἰνίγματός τε γὰρ ἰδέα αὕτη ἐστί, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν ὀνομάτων σύνθεσιν οὐχ οἷόν τε τοῦτο ποιῆσαι, κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται, οἷον "ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα," καὶ τὰ τοιαῦτα. ἐκ τῶν γλωτ-
3 τῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαί πως τούτοις· τὸ μὲν γὰρ μὴ ἰδιωτικὸν ποιήσει μηδὲ ταπεινὸν οἷον ἡ γλῶττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τἆλλα τὰ
4 εἰρημένα εἴδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως 1458b
καὶ μὴ ἰδιωτικὸν αἱ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομάτων· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἢ ὡς

always long, η and ω, and, among those capable of lengthening, α (so that the numbers of the letters in which Masculine and Feminine nouns end are equal, ξ and ψ being the same with ς). No noun ends in a mute, nor in a short vowel: three only end in ι, κόμμι μέλι πέπερι; five in υ[p]. Neuters end in these vowels, and in ν and ς.

22 The perfection of style is to be clear without being mean. The style composed of ordinary terms is the clearest, but mean: e.g. the poetry of Cleophon and of Sthenelus. That which uses foreign words is stately, and unlike the common (by foreign I mean strange, metaphorical, with lengthenings, and every-
2 thing un-ordinary); but if one make all like this, the result will be either a riddle or a jargon—if it consist of metaphors a riddle, if of strange words a jargon. For it is the essence of a riddle to combine inconsistent ideas in describing facts (which we cannot do by the putting together of words, but may by metaphor, as 'I saw one glueing brass with fire upon another,' and the like); while from the use of strange words arises
3 a jargon. With these then a poem should be diversified: this—the use of strange words, metaphors, ornamentation, and the other fore-mentioned kinds—will prevent its being common or mean, while the use of ordinary language will give clearness.
4 Towards making the style clear without being common much may be done by extension and contraction and alteration of words; for through being unusual and differing from the ordinary forms such will pre-

[p] i.e. ἄστυ γόνυ δόρυ νᾶπυ πῶυ.

τὸ κύριον παρὰ τὸ εἰωθὸς γιγνόμενον τὸ μὴ ἰδιωτικὸν
ποιήσει, διὰ δὲ τὸ κοινωνεῖν τοῦ εἰωθότος τὸ σαφὲς
ἔσται. ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ 5
τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακωμῳδοῦντες τὸν
ποιητήν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥᾴδιον ποιεῖν,
εἴ τις δώσει ἐκτείνειν ἐφ' ὁπόσον βούλεται, ἰαμβο-
ποιήσας ἐν αὐτῇ τῇ λέξει· "Ἐπιχάρην εἶδον Μαρα-
θῶνάδε βαδίζοντα," καὶ "οὐκ ἄν γ' ἐράμενος τὸν ἐκείνου
ἐλλέβορον." τὸ μὲν οὖν φαίνεσθαί πως χρώμενον τούτῳ 6
τῷ τρόπῳ γελοῖον, τὸ δὲ μέτρον κοινὸν ἁπάντων ἐστὶ
τῶν μερῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ τοῖς
ἄλλοις εἴδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ
γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἁρμόττον ὅσον 7
διαφέρει ἐπὶ τῶν ἐπῶν θεωρείσθω, ἐντιθεμένων τῶν
ὀνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ
ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατι-
θεὶς ἄν τις τὰ κύρια ὀνόματα κατίδοι ὅτι ἀληθῆ λέγομεν·
οἷον τὸ αὐτὸ ποιήσαντος ἰαμβεῖον Αἰσχύλου καὶ Εὐρι-
πίδου, ἓν δὲ μόνον ὄνομα μετατιθέντος, ἀντὶ κυρίου εἰω-
θότος γλῶτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές.
Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε

φαγέδαινα ἥ μου σάρκας ἐσθίει ποδός,

ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀειδής,

εἴ τις λέγοι τὰ κύρια μετατιθείς

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής.

καὶ

δίφρον τ' αἰκέλιον καταθεὶς ὀλίγην τε τράπεζαν.
δίφρον μοχθηρὸν καταθεὶς μικράν τε τράπεζαν.

vent the style from being common, while through the intermixture of the usual forms clearness is secured. Thus they are not right in their criticism who find 5 fault with such a form of language and ridicule the poet, as did Eucleides of old, on the ground that it is easy to write poetry if one be allowed to lengthen as much as one pleases: he makes iambics out of pure prose,

Epícharén eidón Mará—thonáde bádizónta,

and

Ouk án g'erámenos tón ekeí—nou élleborón pinoími[12].

To be conspicuous for such use of lengthening would 6 be ludicrous, but moderation is equally necessary in all branches: if one used strange words, or metaphors, or terms of any kind, improperly and with a ludicrous purpose, he would produce the same effect. How im- 7 portant fitness is we may observe in Epic by introducing ordinary terms into the verse; and in the case of strange words also, or metaphors, or terms of any kind, one may see, by substituting ordinary terms, that we speak truly. Thus, Æschylus and Euripides wrote the same line, which by Euripides' changing but one word, and using a strange term instead of an ordinary and usual one, appears beautiful instead of poor: Æschylus says in his Philoctetes 'the ulcer which eats the flesh of my foot,' Euripides for 'eats' substitutes 'feasts on[13].' So if for 'now being small and worthless and uncomely[q]' one substitute the ordinary terms 'now being tiny and crank and uncomely:' for 'setting a sorry stool and small board[r]' 'setting a shabby stool and tiny board:' for 'the shores bellow[s]'

[12] [13] See Notes at end.
[q] Odyssey ix. 515.
[r] Ibid. xx. 259.
[s] Iliad xvii. 265.

8 καὶ τὸ "ἠϊόνες βοόωσιν" ἠϊόνες κράζουσιν. ἔτι δὲ Ἀριφράδης τοὺς τραγῳδοὺς ἐκωμῴδει, ὅτι ἃ οὐδεὶς ἂν εἴποι ἐν τῇ διαλέκτῳ, τούτοις χρῶνται, οἷον τὸ δωμάτων ἄπο ἀλλὰ μὴ ἀπὸ δωμάτων, καὶ τὸ σέθεν, καὶ τὸ ἐγὼ δέ νιν, καὶ τὸ Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως, καὶ 1459a ὅσα ἄλλα τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα·
9 ἐκεῖνος δὲ τοῦτο ἠγνόει. ἔστι δὲ μέγα μὲν τὸ ἑκάστῳ τῶν εἰρημένων πρεπόντως χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλώτταις, πολὺ δὲ μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ' ἄλλου ἔστι λαβεῖν εὐφυΐας τε σημεῖόν ἐστιν· τὸ γὰρ εὖ μεταφέρειν τὸ τὸ ὅμοιον
10 θεωρεῖν ἐστίν. τῶν δ' ὀνομάτων τὰ μὲν διπλᾶ μάλιστα ἁρμόττει τοῖς διθυράμβοις, αἱ δὲ γλῶτται τοῖς ἡρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἰαμβείοις. καὶ ἐν μὲν τοῖς ἡρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα· ἐν δὲ τοῖς ἰαμβείοις, διὰ τὸ ὅτι μάλιστα λέξιν μιμεῖσθαι, ταῦτα ἁρμόττει τῶν ὀνομάτων ὅσοις κἂν ἐν [ὅσοις] λόγοις τις χρήσαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.

23 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμήσεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα· περὶ δὲ τῆς διηγηματικῆς καὶ ἐν μέτρῳ μιμητικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγῳδίαις συνιστάναι δραματικοὺς καὶ περὶ μίαν πρᾶξιν ὅλην καὶ τελείαν, ἔχουσαν ἀρχὴν καὶ μέσα καὶ τέλος, ἵν' ὥσπερ ζῷον ἓν ὅλον ποιῇ τὴν οἰκείαν ἡδονήν, δῆλον, καὶ μὴ ὁμοίας ἱστορίας τὰς

8 'the shores shriek.' Further, Ariphrades used to ridicule the tragedians for using forms that no one would introduce in prose, as δωμάτων ἄπο for ἀπὸ δωμάτων, σέθεν[t], ἐγὼ δέ νιν[u], Ἀχιλλέως πέρι for περὶ Ἀχιλλέως, &c. It is through their not being ordinary forms that all such prevent the style from being common; but this he knew not.

9 It is a great thing to use appropriately each of the fore-mentioned, whether compounds or strange terms; but greatest of all to be apt at Metaphor. This alone cannot be got from another, and is a proof of cleverness: to use metaphors well is to see resemblances.

10 Of names, the compound are most fitting in dithyrambs, the strange in heroic verse, the metaphorical in iambic. In heroic verse all the fore-mentioned may be used, but in iambic, through its imitating prose as closely as possible, those names are fitting which one would use in conversation: such are ordinary, metaphorical, and ornamental names.

On Tragedy, and imitation by means of action, let the above suffice us.

23 As to *narrative* metrically-imitative poetry, it is clear that we must make the plot (as in Tragedy) dramatic, and on one whole and complete action having beginning and middle and end (in order that like one whole figure it may produce the proper pleasure); and that the usual histories should not resemble it, in

[t] For σοῦ. [u] For ἐγὼ δὲ αὐτόν.

*συνήθεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μιᾶς πράξεως ποι-
εῖσθαι δήλωσιν ἀλλ' ἑνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη
περὶ ἕνα ἢ πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς
ἄλληλα. ὥσπερ γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἥ τ' ἐν* 2
*Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδο-
νίων μάχη, οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι τέλος,
οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε γίνεται θάτερον
μετὰ θάτερον, ἐξ ὧν ἓν οὐδὲν γίνεται τέλος. σχεδὸν δὲ
οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρῶσιν. διό, ὥσπερ εἴ-* 3
*πομεν ἤδη, καὶ ταύτῃ θεσπέσιος ἂν φανείη Ὅμηρος
παρὰ τοὺς ἄλλους, τῷ μηδὲ τὸν πόλεμον, καίπερ ἔχοντα
ἀρχὴν καὶ τέλος, ἐπιχειρῆσαι ποιεῖν ὅλον, (λίαν γὰρ ἂν
μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι), ἢ τῷ με-
γέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ. νῦν δ'
ἓν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν πολ-
λοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς
διαλαμβάνει τὴν ποίησιν. οἱ δ' ἄλλοι περὶ ἕνα ποιοῦσι*
1459b *καὶ περὶ ἕνα χρόνον, καὶ μίαν πρᾶξιν πολυμερῆ, οἷον
ὁ τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγα-* 4
*ροῦν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσείας μία τραγῳδία ποιεῖ-
ται ἑκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ
τῆς μικρᾶς Ἰλιάδος πλέον ὀκτώ, οἷον ὅπλων κρίσις,
Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαι-
ναι, Ἰλίου πέρσις καὶ ἀπόπλους καὶ Σίνων καὶ Τρῳάδες.
ἔτι δὲ [ἔτι δὲ] τὰ εἴδη ταὐτὰ δεῖ ἔχειν τὴν ἐποποιίαν τῇ* **24**
*τραγῳδίᾳ· ἢ γὰρ ἁπλῆν ἢ πεπλεγμένην ἢ ἠθικὴν ἢ πα-
θητικήν. καὶ τὰ μέρη ἔξω μελοποιίας καὶ ὄψεως ταὐτά.*

which we have to depict not one action but one period,
with whatever happened in it to one or more persons,
each event having but a casual relation to the others.
As the sea-fight at Salamis, and the battle with the 2
Carthaginians in Sicily, occurred about the same time
but with no common relation to the same aim, so in successive periods one thing sometimes happens after another with no one aim appearing. And so perhaps most
poets write. Wherefore, as we said before (viii. 3), 3
in this also Homer beside others will appear divine,
in his not even attempting to treat the *whole* war,
though it had beginning and end; it would either have
been too long and not simultaneously comprehensible,
or else, had he kept down the compass, he would have
been hampered by the variety of the subject. As it
is, he takes one part, and introduces many episodes in
the story, e.g. the Catalogue of the Ships and other
episodes whereby he interrupts the treatment: while
others treat of one person and one period and one complex action, e.g. the author of the Cypria[x] and of the
Little Iliad[y]. Thus out of the Iliad or Odyssey may 4
be made but one tragedy or two, but out of the Cypria
several, out of the Little Iliad over eight, e.g. the
Adjudging of Achilles' Arms, the Philoctetes, the Neoptolemus, the Eurypylus, the Beggar's Adventure[14], the
Laconian Women, the Fall of Troy (i.e., the Sailing
away to Tenedos, the Sinon, the Trojan Women).

Further, Epic must embrace the same kinds as 24
Tragedy (xviii. 2), being either simple or complex,
pathetic or ethical; and the same parts (excluding

[x] Stasinus. [y] Lesches. [14] See Note at end.

καὶ γὰρ περιπετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ παθη-
μάτων. ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς.
2 *οἷς ἅπασιν Ὅμηρος κέχρηται καὶ πρῶτος καὶ ἱκανῶς.*
καὶ γὰρ καὶ τῶν ποιημάτων ἑκάτερον συνέστηκεν, ἡ μὲν
Ἰλιὰς ἁπλοῦν καὶ παθητικόν, ἡ δὲ Ὀδύσσεια πεπλεγ-
μένον, ἀναγνώρισις γὰρ διόλου, καὶ ἠθική. πρὸς γὰρ
3 *τούτοις λέξει καὶ διανοίᾳ πάντα ὑπερβέβληκεν. δια-*
φέρει δὲ κατά τε τῆς συστάσεως τὸ μῆκος ἡ ἐποποιία
καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος ἱκανὸς ὁ εἰρη-
μένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν καὶ τὸ
τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάττους
αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλῆθος τραγῳδιῶν τῶν
4 *εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς*
τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολύ τι ἡ ἐποποιία ἴδιον
διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττό-
μενα πολλὰ μερη μιμεῖσθαι, ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς
καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ
τὸ διήγησιν εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινό-
μενα, ὑφ' ὧν οἰκείων ὄντων αὔξεται ὁ τοῦ ποιήματος
ὄγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν
καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ ἐπεισοδιοῦν ἀνο-
μοίοις ἐπεισοδίοις· τὸ γὰρ ὅμοιον ταχὺ πληροῦν ἐκπίπ-
5 *τειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ μέτρον τὸ ἡρωικὸν ἀπὸ*
τῆς πείρας ἥρμοκεν. εἰ γάρ τις ἐν ἄλλῳ τινὶ μέτρῳ
διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς
ἂν φαίνοιτο· τὸ γὰρ ἡρωικὸν στασιμώτατον καὶ ὀγκω-
δέστατον τῶν μέτρων ἐστίν, διὸ καὶ γλώττας καὶ μετα-

music and decoration), as revolution and recognition
2 and suffering are required [15]. Further the sentiment and style must be correct. Of all these elements Homer made the first and fullest use: of his two poems, the Iliad is simple and pathetic, the Odyssey complex, being a recognition throughout and that an ethical one. And besides this, in sentiment and style he surpasses every one.

3 Epic differs from Tragedy in (1) compass of arrangement and (2) metre. (1) Of the compass the limit given above (vii. 5) may suffice: beginning and end should be simultaneously comprehensible, as will be the case if the arrangement be shorter than those of the old poets, and confined to the joint length of
4 the tragedies intended for one hearing. Epic however has many properties which allow increase of length, as in Tragedy we cannot represent several scenes going on simultaneously, but only that which is on the stage and performed by the actors, while in Epic, through its being narrative, we may treat several scenes simultaneously developing; by which property the bulk of the poem is increased. So that Epic has this advantage in point of magnificence and power of transporting the hearer and introducing varied episodes; while monotony, soon cloying, makes tragedies fail.

5 (2) The heroic metre has established itself through experiment. If one composed a narrative imitation in any other metre, or in several, it would seem improper: the heroic is the most dignified and weighty of metres,—wherefore it above all admits strange

[15] See Note at end.

φορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ ἡ διηγημα-
τικὴ μίμησις τῶν ἄλλων. τὸ δὲ ἰαμβεῖον καὶ τετρά-
1460a μετρον κινητικά, καὶ τὸ μὲν ὀρχηστικόν, τὸ δὲ πρακ-
τικόν. ἔτι δὲ ἀτοπώτερον εἰ μιγνύοι τις αὐτά, ὥσπερ 6
Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῳ πε-
ποίηκεν ἢ τῷ ἡρῴῳ, ἀλλ' ὥσπερ εἴπομεν, αὐτὴ ἡ φύσις
διδάσκει τὸ ἁρμόττον αὐτῇ [δι] αἱρεῖσθαι. Ὅμηρος δὲ 7
ἄλλα τε πολλὰ ἄξιος ἐπαινεῖσθαι, καὶ δὴ καὶ ὅτι μόνος
τῶν ποιητῶν οὐκ ἀγνοεῖ ὃ δεῖ ποιεῖν αὐτόν. αὐτὸν γὰρ
δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γάρ ἐστι κατὰ
ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου
ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ
ὀλίγα φροιμιασάμενος εὐθὺς εἰσάγει ἄνδρα ἢ γυναῖκα
ἢ ἄλλο τι ἦθος, καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἤθη. δεῖ 8
μὲν οὖν ἐν ταῖς τραγῳδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον
δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει
μάλιστα τὸ θαυμαστόν, διὰ τὸ μὴ ὁρᾶν εἰς τὸν πράτ-
τοντα, ἐπεὶ τὰ [τὰ] περὶ τὴν Ἕκτορος δίωξιν ἐπὶ σκη-
νῆς ὄντα γελοῖα ἂν φανείη, οἱ μὲν ἑστῶτες καὶ οὐ διώ-
κοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς ἔπεσι λανθάνει. τὸ
δὲ θαυμαστὸν ἡδύ· σημεῖον δέ, πάντες γὰρ προστι-
θέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχε δὲ 9
μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς
δεῖ. ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄν-
θρωποι, ὅταν τουδὶ ὄντος τοδὶ ᾖ ἢ γινομένου γίνηται,
εἰ τὸ ὕστερόν ἐστι, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι·
τοῦτο δέ ἐστι ψεῦδος. διὸ δή, ἂν τὸ πρῶτον ψεῦδος,

terms and metaphors,—and narrative imitation stands above all others. The iambic and trochaic are lively metres, the one suited for action the other for dancing. Still more absurd would it be to mix metres, as Chæ- 6
remon (i. 9) did. Wherefore no one has ever composed a long arrangement in any metre but the heroic: as we have said, Nature herself teaches us to choose the fit metre for it.

Homer is worthy of praise (among many other rea- 7
sons) in that he, alone among poets, is not ignorant of the part he himself should take. The poet himself should say very little, or he will not be an imitator. Others compete in person throughout, the imitations are few and far between: Homer, after a short prelude, at once introduces a man or woman or any other character, none lacking character but all possessing it.

In Tragedy we should introduce the wonderful: the 8
irrational, from which especially the wonderful results, is more in place in Epic, because one does not *see* the actor. The circumstances of the pursuit of Hector[a], if on the stage, would seem ludicrous, the Greeks standing still and not pursuing, Achilles beckoning them back; but in Epic this escapes notice. And the wonderful is agreeable: witness the fact that all add something in telling a story, with the idea that they are giving pleasure.

Homer above all has taught others the right 9
way to use deception. Deception is false inference: men think, when one thing is or occurs if another is or occurs, that if the latter is or occurs the former is or occurs: and this is a deception. Wherefore, if the first thing is a deception, and another is

[a] Iliad xxii. 138 sq.

ἄλλο δ', ὃ τούτου ὄντος ἀνάγκη εἶναι ἢ γενέσθαι,
ᾖ, προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδέναι ἀληθὲς ὄν,
10 παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον ὡς ὄν. πα-
ράδειγμα δὲ τούτου ἐκ τῶν Νίπτρων. προαιρεῖσθαί τε
δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα· τούς τε
λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μά-
λιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυ-
θεύματος, ὥσπερ Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λάϊος
ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ ἐν Ἠλέκτρᾳ
οἱ τὰ Πύθια ἀπαγγέλλοντες, ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ
Τεγέας εἰς τὴν Μυσίαν ἥκων. ὥστε τὸ λέγειν ὅτι ἀνῄ-
ρητο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ συνίσ-
τασθαι τοιούτους· ἂν δὲ θῇ, καὶ φαίνηται εὐλογωτέρως,
ἐνδέχεσθαι καὶ ἄτοπον, ἐπεὶ καὶ τὰ ἐν Ὀδυσσείᾳ ἄλογα
τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ δῆλον ἂν
γένοιτο, εἰ αὐτὰ φαῦλος ποιητὴς ποιήσειεν· νῦν δὲ τοῖς 146 b
ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύνων τὸ ἄτοπον.
11 τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσι καὶ μήτε
ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἡ λίαν
λαμπρὰ λέξις τά τε ἤθη καὶ τὰς διανοίας.

25 περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ
ποίων [ἂν] εἰδῶν ἐστίν, ὧδ' ἂν θεωροῦσι γένοιτ' ἂν φα-
νερόν. ἐπεὶ γάρ ἐστι μιμητὴς ὁ ποιητής, ὡσπερανεὶ
ζωγράφος ἤ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖσθαι
τριῶν ὄντων τὸν ἀριθμὸν ἕν τι ἀεί· ἢ γὰρ οἷα ἦν ἢ
2 ἔστιν, ἢ οἷά φασι καὶ δοκεῖ, ⟨ἢ⟩ οἷα εἶναι δεῖ. ταῦτα
δ' ἐξαγγέλλεται λέξει * * ἢ καὶ γλώτταις καὶ μετα-

or occurs which must be or occur if the first is or occurs, we pre-suppose the first[16]; for through knowing the second to be true our minds falsely infer the
10 first to be real. There is an example of this in the Washing of Odysseus (xvi. 3).

We should choose probable impossibilities rather than improbable possibilities; and the plot should not be made up of irrational parts, but should, if possible, contain nothing irrational, or, if it must be, it should be outside the story, as in the Œdipus Rex the hero's not knowing how Laïus was slain; not *in* the drama, as in the Electra[a] the account of the Pythian games, or in the Mysians[b] the man who comes without speaking from Tegea to Mysia. So that to say that otherwise the plot would have been spoilt is ludicrous; for plots should not be so arranged at all, or, if one so make them and they seem fairly reasonable, one should allow even an absurdity. How intolerable the irrational circumstances in the Odyssey, about the putting out of Odysseus[c], might have been, we should see if an inferior poet treated them: as it is, by other excellences the poet embellishes and conceals the absurdity.

11 Pains should be taken with the style in the parts where the action is suspended, which shew neither character nor sentiment; as again an over-brilliant style obscures character and sentiment.

25 Problems and their solutions, with the number and nature of their kinds, we shall understand if we consider as follows. Since the poet is as much an imitator as the painter or any other artist, he must imitate always one of three things—either things as they were or are, or things as they are said and thought to be,
2 or things as they ought to be. All this is expressed

[16] See Note at end.

[a] Of Sophocles.

[b] Of Æschylus or Sophocles.

[c] In Ithaca by the Phæacians, Odyssey xiii. 119 sq.

φοραῖς· καὶ πολλὰ πάθη τῆς λέξεώς ἐστιν, δίδομεν
γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὐχ ἡ αὐτὴ 3
ὀρθότης ἐστὶ τῆς πολιτικῆς καὶ τῆς ποιητικῆς, οὐδὲ ἄλ-
λης τεχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ
ἁμαρτία· ἡ μὲν γὰρ καθ' αὑτήν, ἡ δὲ κατὰ συμβεβηκός.
εἰ μὲν γὰρ προείλετο μι ήσασθαι * * ἀδυναμίαν, αὐτῆς 4
ἡ ἁμαρτία· εἰ δὲ τὸ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν
ἵππον ⟨ἅμ'⟩ ἄμφω τὰ δεξιὰ προβεβληκότα ἢ τὸ καθ'
ἑκάστην τέχνην ἁμάρτημα οἷον τὸ κατ' ἰατρικὴν ἢ ἄλλην
τέχνην [ἢ ἀδύνατα πεποίηται] ὁποιανοῦν, οὐ καθ' ἑαυ-
τήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν 5
ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ πρὸς
αὐτὴν τὴν τέχνην· ⟨εἰ⟩ ἀδύνατα πεποίηται, ἡμάρτηται,
ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὑτῆς, τὸ
γὰρ τέλος εἴρηται, εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ
ἢ ἄλλο ποιεῖ μέρος. παράδειγμα ἡ τοῦ Ἕκτορος δίωξις.
εἰ μέντοι τὸ τέλος ἢ μᾶλλον ⟨ἢ⟩ ἧττον ἐνεδέχετο ὑπάρ-
χειν καὶ κατὰ τὴν περὶ τούτων τέχνην, ἡμαρτῆσθαι οὐκ
ὀρθῶς· δεῖ γάρ, εἰ ἐνδέχεται, ὅλως μηδαμῇ ἡμαρτῆσθαι.
ἔτι ποτέρων ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην
ἢ κατ' ἄλλο συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ᾔδει
ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἀμιμήτως ἔγ-
ραψεν. πρὸς δὲ τούτοις ἐὰν ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, 6
ἀλλ' ἴσως δεῖ. οἷον καὶ Σοφοκλῆς ἔφη αὐτὸς μὲν οἵους
δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσί, ταύτῃ λυτέον. εἰ 7
δὲ μηδετέρως, ὅτι οὕτω φασίν· οἷον τὰ περὶ θεῶν· ἴσως
γὰρ οὔτε βέλτιον [οὔτε] λέγειν οὔτ' ἀληθῆ, ἀλλ'

by language, whether in ordinary terms[d] or in strange
terms or in metaphors; and there are many affections
of language allowed to poets. Besides this, there is not 3
the same kind of correctness required in politics and in
poetry, any more than in any other art and in poetry:
and in poetry itself there are two kinds of error possi-
ble, the essential and the accidental. If one propose to 4
represent things correctly, and err in the representa-
tion through[e] want of ability, the error is in the
poetry; but if the proposal be incorrect, and one pro-
pose to represent e.g. a horse advancing both his
right feet at once, or commit an error in any art, e.g.
medicine or any other of any kind, the error is not
essential. With these considerations in view we may 5
answer the objections contained in our problems.

(1) First, objections against the art itself: if impossibilities have been introduced it is an error, but an excusable one if the poetry attain its end, i.e. if thus one make this or another part more striking. The pursuit of Hector (xxiv. 8) is an instance. If however the end might more or less have been attained with regard had to the art in question, the error is inexcusable; for if possible we should never err at all.

(2) Further, which is the error, the artist's, or an accidental one of some kind? It is a less error not to know that a hind has no horns than to paint one inartistically.

(3) Besides this, if it be objected that the poet has 6
represented things not indeed truly, yet perhaps as
they ought to be, we should answer just as Sopho-
cles did when he said that he depicted men as they
ought to be, Euripides as they are. But if he has 7
represented things neither truly nor as they ought to
be, we may answer that thus men say they are; e.g.,
as regards the gods, perhaps it were better not to
depict things so, nor are they so, but the poet chances

[d] Reading λέξει, ⟨ἢ κυρίοις ὀνόμασιν⟩ ἢ καὶ γλώτταις.

[e] Reading μιμήσασθαι ⟨ὀρθῶς, ἥμαρτε δ' ἐν τῷ μιμήσασθαι δι'⟩ ἀδυναμίαν.

ἔτυχεν ὥσπερ Ξενοφάνης· ἀλλ' οὖν φασί. τὰ δὲ ἴσως 1461a
οὐ βέλτιον μέν, ἀλλ' οὕτως εἶχεν, οἷον τὰ περὶ τῶν ὅπλων, "ἔγχεα δέ σφιν Ὄρθ' ἐπὶ σαυρωτῆρος·" οὕτω
8 γὰρ τότ' ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ καλῶς ἢ μὴ καλῶς ἢ εἴρηταί τινι ἢ πέπρακται, οὐ μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα πρὸς ὃν ἢ ὅτε ἢ ὅτῳ ἢ οὗ ἕνεκεν, οἷον εἰ μείζονος ἀγαθοῦ, ἵνα γένηται, ⟨ἢ⟩ μείζονος κακοῦ,
9 ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν λέξιν ὁρῶντα δεῖ διαλύειν, οἷον γλώττῃ "οὐρῆας μὲν πρῶτον·" ἴσως γὰρ οὐ τοὺς ἡμιόνους λέγει ἀλλὰ τοὺς φύλακας. καὶ τὸν Δόλωνα "ὅς ῥ' ἤτοι εἶδος μὲν ἔην κακός," οὐ τὸ σῶμα ἀσύμμετρον, ἀλλὰ τὸ πρόσωπον αἰσχρόν· τὸ γὰρ εὐειδὲς οἱ Κρῆτες εὐπρόσωπον καλοῦσιν. καὶ τὸ "ζωρότερον δὲ κέραιε" οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν, ἀλλὰ τὸ θᾶττον.
10 τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἷον "ἄλλοι μέν ῥα θεοί τεκαὶ ἀνέρες Εὗδον παννύχιοι." ἅμα δέ φησιν "ἤτοι ὅτ' ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν, Αὐλῶν συρίγγων θ' ὅμαδον." τὸ γάρ πάντες ἀντὶ ⟨τοῦ⟩ πολλοὶ κατὰ μεταφορὰν εἴρηται· τὸ γὰρ πᾶν πολύ τι. καὶ τὸ "οἴη δ' ἄμμορος" κατὰ μεταφοράν, τὸ γὰρ γνωριμώτατον μόνον.
11 κατὰ δὲ προσῳδίαν, ὥσπερ Ἱππίας ἔλυεν ὁ Θάσιος τὸ
12 "δίδομεν δέ οἱ" καὶ "τὸ μὲν οὗ καταπύθεται ὄμβρῳ." τὰ δὲ διαιρέσει, οἷον Ἐμπεδοκλῆς "αἶψα δὲ θνήτ' ἐφύοντο,
13 τὰ πρὶν μάθον ἀθάνατα Ζωρά τε πρὶν κέκρητο." τὰ δὲ ἀμφιβολίᾳ, "παρῴχηκεν δὲ πλέω νύξ·" τὸ γὰρ πλείω

to represent them as Xenophanes does: at any rate men say they are so. Other things it were perhaps better not so to represent, but so they actually were, as in the passage about the arms, "Their spears stood upright on the butt end[f];" for thus they were then wont to place them, as the Illyrians still do.

8 (4) As to whether any one has spoken or acted rightly or wrongly, we must consider the question by looking not only to the word or act itself as good or bad, but to the speaker or doer, observing to whom it is said or done, when, for whom, or why; e.g. whether to gain a greater good or escape a greater evil.

9 (5) Other problems we must solve by looking at the language. Thus, in the case of a strange term, *οὐρῆας μὲν πρῶτον*[g], the poet means perhaps not mules but watchmen: in speaking of Dolon, 'who was evil of look[h],' he means not that he was deformed in body but foul of visage, as the Cretans call a fair face 'good-looking:' by 'make it stronger[i]' he means not 'unmixt' wine, as for hard drinkers, but 'mixt quicker.'

10 (6) Another expression may be metaphorical, e.g. 'so all gods and men slept through the night[17],' while at the same time he says 'when indeed they looked on the plain of Troy[j], with the noise of flutes and pipes[k],' *all* being used metaphorically for *many*, as *all* is a species of *many:* and so 'only the Bear has no part in Ocean's bath[l],' as the best known may be called the *only* one.

11 (7) Or we may solve objections by changing the accent, as Hippias of Thasos did with *δίδομεν δέ οἱ*[18], and *τὸ μὲν οὗ καταπύθεται ὄμβρῳ*[19]:

12 (8) or the punctuation, as in Empedocles, 'Things which before knew how to be immortal[m] quickly grew mortal, and things, pure before, were mixt,' or 'things pure, before were mixt:'

13 (9) or by suggesting ambiguity: the words 'More than two-thirds of the night are passed, and a third part yet remains[n]' might also mean 'More than half

[f] Iliad x. 152. [g] Ibid. i. 50. [h] Ibid. x. 316. [i] Ibid. ix. 203. [j] Ibid. x. 11. [k] Ibid. 13. [l] Ibid. xviii. 489 = Odyssey v. 275. [m] *ἀθάνατ' εἶναι.* [n] Iliad x. 252.
[17 18 19] See Notes at end.

ἀμφίβολόν ἐστιν. τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως· 14
⟨ὅσα⟩ τῶν κεκραμένων οἶνόν φασιν εἶναι, ὅθεν πεποί-
ηται "κνημὶς νεοτεύκτου κασσιτέροιο," καὶ χαλκέας τοὺς
τὸν σίδηρον ἐργαζομένους, ὅθεν εἴρηται "ὁ Γανυμήδης
Διὶ οἰνοχοεύει," οὐ πινόντων οἶνον. εἴη δ' ἂν τοῦτό γε
⟨καὶ⟩ κατὰ μεταφοράν. δεῖ δὲ καὶ ὅταν ὄνομά τι 15
ὑπεναντίωμά τι δοκῇ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν
σημαίνοι τοῦτο ἐν τῷ εἰρημένῳ, οἷον τὸ "τῇ ῥ' ἔσχετο
χάλκεον ἔγχος," τὸ ταύτῃ κωλυθῆναι ποσαχῶς ἐνδέχεται
ὡδί, ἢ ὡς μάλιστ' ἄν τις ὑπολάβοι· κατὰ τὴν καταντικρὺ 16
ἢ ὡς Γλαύκων λέγει, ὅτι ἔνια ἀλόγως προυπολαμβά-
νουσι καὶ αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ
ὡς εἰρηκότος ὅ τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον
ᾖ τῇ αὐτῶν οἰήσει. τοῦτο δὲ πέπονθε τὰ περὶ Ἰκά-
ριον· οἴονται γὰρ αὐτὸν Λάκωνα εἶναι· ἄτοπον οὖν τὸ
μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἐλ-
θόντα. τὸ δ' ἴσως ἔχει ὥσπερ οἱ Κεφαλῆνές φασιν·
παρ' αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσέα, καὶ εἶναι
Ἰκάδιον ἀλλ' οὐκ Ἰκάριον· δι' ἁμάρτημα δὲ τὸ πρό-
βλημα εἰκός ἐστιν. ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 17
ποίησιν ἢ πρὸς τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν.
πρός τε γὰρ τὴν ποίησιν αἱρετώτερον πιθανὸν ἀδύνατον
ἢ ἀπίθανον καὶ δυνατόν· * * τοιούτους εἶναι, οἷον Ζεῦξις
ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέ-
χειν. πρὸς ἅ φασι τἄλογα· οὕτω τε καὶ ὅτι ποτὲ οὐκ
ἄλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι.
τὰ δ' ὑπεναντία ὡς εἰρημένα οὕτω σκοπεῖν, ὥσπερ οἱ 18

the night is passed, two of its parts, and a third part
yet remains,' the word *more* being ambiguous:
(10) or by reference to the custom of speech. Any- 14
thing drunk mixt we call wine, whence Ganymede is
said to 'pour wine to Zeus[o],' though the gods do not
drink wine[p]: and workers in iron we call copper-
smiths, whence the poet says 'The greave of fresh-
wrought tin[20].' This too will be metaphorical.
(11) When a word seems to signify a contradiction, 15
we must consider in how many senses it might in this
place be significant, e.g. 'There stopt the brazen
spear[q]:' in how many different senses it might 'there
be stayed[21]' we may explain in this way or that, or
as one may best think it was, contrariwise to what
Glaucon says, that 'people irrationally assume things 16
and conclude for themselves after passing judgment,
and raise objections as though the poet had said what
they think he ought to have said, if it contradict their
own idea.' This has been the case with the history
of Icarius[22]: people suppose he was a Laconian, and
if so, it is absurd that Telemachus when he came to
Lacedæmon should not have met him: the truth per-
haps is as the Cephallenians say, who declare that
Odysseus married one of their people, and that the
name was Icadius not Icarius. The problem then
is probably due to an error.
(12) The poetically impossible should in general be 17
referred either (α) to expediency or (β) to opinion.
For (α) if it is impossible that people should be like
this, yet it is better to represent them as Zeuxis
painted them[23], because the ideal should excel: and
(β) an impossible probability is poetically preferable
to a possible improbability (xxiv. 10)[24]. The irrational
should be referred to what people say: we may ex-
plain either in this way, or that occasionally the thing
may not be irrational, for probably things will happen
even against probability (xviii. 6). Contradictions, as 18
we have explained them, we should view as in testing

[o] Iliad xx. 234. [p] But nectar. [q] Iliad xx. 270.
[20] [21] [22] [23] [24] See Notes at end.

ἐν τοῖς λόγοις ἔλεγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ
καὶ ὡσαύτως, ὥστε καὶ αὐτὸν ἢ πρὸς ἃ αὐτὸς λέγει ἢ
19 ὃ ἂν φρόνιμος ὑποθῆται. ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογίᾳ
καὶ μοχθηρίᾳ, ὅταν μὴ ἀνάγκης οὔσης μηθὲν χρήσηται
τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεῖ, ἢ τῇ πονηρίᾳ.
20 ὥσπερ ἐν 'Ορέστῃ τοῦ Μενελάου. τὰ μὲν οὖν ἐπιτιμή-
ματα ἐκ πέντε εἰδῶν φέρουσιν· ἢ γὰρ ὡς ἀδύνατα ἢ ὡς
ἄλογα ἢ ὡς βλαβερὰ ἢ ὡς ὑπεναντία ἢ ὡς παρὰ τὴν
ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρη-
μένων ἀριθμῶν σκεπτέαι, εἰσὶ δὲ δώδεκα.

26 πότερον δὲ βελτίων ἡ ἐποποιικὴ μίμησις ἢ ἡ τραγική,
διαπορήσειεν ἄν τις. εἰ γὰρ ἡ ἧττον φορτικὴ βελτίων,
τοιαύτη δ' ἡ πρὸς βελτίους θεατάς ἐστιν ἀεί, λίαν
δῆλον ὅτι ἡ ἅπαντα μιμουμένη φορτική· ὡς γὰρ οὐκ
αἰσθανομένων ἂν μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κι-
νοῦνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι, ἂν δίσκον
δέῃ μιμεῖσθαι, καὶ ἕλκοντες τὸν κορυφαῖον, ἂν Σκύλλαν
2 αὐλῶσιν. ἡ μὲν οὖν τραγῳδία τοιαύτη ἐστίν, ὡς καὶ οἱ
πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο ὑποκριτάς· ὡς
λίαν γὰρ ὑπερβάλλοντα, πίθηκον ὁ Μυννίσκος τὸν Καλ-
λιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν·
ὡς δ' οὗτοι [δ'] ἔχουσι πρὸς αὐτούς, ἡ ὅλη τέχνη πρὸς 1462a
τὴν ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς
φασὶν εἶναι, ⟨οἳ⟩ οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ
τραγικὴν πρὸς φαύλους· εἰ οὖν φορτικὴ χείρων δῆλον
3 ὅτι ἂν εἴη. πρῶτον μὲν οὐ τῆς ποιητικῆς ἡ κατηγορία
ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς

questions of words: Do we mean the same thing and in reference to the same and in the same manner? So that the poet himself should consider what it is in reference to which he speaks, or whatever an intelligent
19 man assumes. The objection to irrationality and vice is justified when one without any necessity existing employs the irrational (as Euripides in the case of Ægeus[r]) or the vicious (as in the case of Menelaus in the Orestes).

20 Objections then are drawn from five classes: they may be that the statement is either impossible, or irrational, or dangerous, or contradictory, or contrary to artistic correctness. The solutions may be deduced from the fore-mentioned divisions, twelve in number.

26 One might question which is the superior, epic imitation or tragic. For "if the less vulgar is the superior, and that addressed to a superior class of spectators is always the superior, it is clear that the style which imitates everything is very vulgar; for as though people would not understand without exaggeration, the performers employ much movement, e.g. inferior flute-players whirl round if they have to imitate quoit throwing, and pull the leader of the chorus
2 if they be playing the Scylla (xv. 5). Such then is Tragedy, and so the older actors thought of their successors: Mynniscus called Callippides an ape on account of his extravagances, and such was the character of Pindarus; and as these stand to their predecessors, so the whole art stands to Epic. Epic then" they say, "is addressed to spectators of the better class, who have no need of posturing, Tragedy to the base: if then Tragedy is vulgar, it clearly must be the inferior."

3 (1) Now in the first place the charge attaches not to the poet's art but to the actor's, since it is possible

[r] In the Medea.

σημείοις καὶ ῥαψῳδοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος,
καὶ διᾴδοντα, ὅπερ ἐποίει Μνασίθεος ὁ Ὀπούντιος.
εἶτα οὐδὲ κίνησις ἅπασα ἀποδοκιμαστέα, εἴπερ μηδ'
ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλιππίδῃ ἐπε-
τιμᾶτο καὶ νῦν ἄλλοις, ὡς οὐκ ἐλευθέρας γυναῖκας μι-
μουμένων. ἔτι ἡ τραγῳδία καὶ ἄνευ κινήσεως ποιεῖ τὸ
αὑτῆς, ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν
φανερὰ ὁποία τις ἐστίν. εἰ οὖν ἐστὶ τά γ' ἄλλα κρείτ-
των, τοῦτό γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχειν. ἔπειτα 4
διότι πάντ' ἔχει ὅσαπερ ἡ ἐποποιία (καὶ γὰρ τῷ μέτρῳ
ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν
καὶ τὰς ὄψεις, δι' ἧς αἱ ἡδοναὶ συνίστανται ἐναργέ-
στατα. εἶτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει
καὶ ἐπὶ τῶν ἔργων. ἔτι τῷ ἐν ἐλάττονι μήκει τὸ τέλος 5
1462 b τῆς μιμήσεως εἶναι· τὸ γάρ ἀθροώτερον ἥδιον ἢ πολλῷ
κεκραμένον τῷ χρόνῳ, λέγω δ' οἷον εἴ τις τὸν Οἰδίπουν
θείη [θείη] τὸν Σοφοκλέους ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς.
ἔτι ἧττον [ἡ] μία μίμησις ἡ τῶν ἐποποιῶν· σημεῖον δέ, 6
ἐκ γὰρ ὁποιασοῦν μιμήσεως πλείους τραγῳδίαι γίνονται·
ὥστε ἐὰν μὲν ἕνα μῦθον ποιῶσιν, ἢ βραχέως δεικνύμε-
νον μύουρον φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ τοῦ μέτρου
μήκει ὑδαρῆ. * * λέγω δὲ οἷον ἐὰν ἐκ πλειόνων πράξεων
ᾖ συγκειμένη, ὥσπερ ἡ Ἰλιὰς ἔχει πολλὰ τοιαῦτα μέρη
καὶ ἡ Ὀδύσσεια, ⟨ἃ⟩ καὶ καθ' ἑαυτὰ ἔχει μέγεθος· καὶ
τοιαῦτ' ἄττα ποιήματα συνέστηκεν ὡς ἐνδέχεται ἄριστα
καὶ ὅτι μάλιστα μιᾶς πράξεως μίμησις. εἰ οὖν τούτοις 7
τε διαφέρει πᾶσι καὶ ἔτι τῷ τῆς τέχνης ἔργῳ (δεῖ γὰρ

to gesticulate too much in reciting epic poetry also, as Sosistratus did, or lyric, as Mnasitheus of Opus.

(2) Next, not all movement is to be condemned, any more than all dancing, but only that of baser artists: witness the fault found with Callippides and now with others, as not imitating free-women.

(3) Further, Tragedy even without movement has its effect, as Epic has, for we can appreciate it by reading: if then in other respects it is superior to Epic, movement cannot be essential to it.

(4) Next, it surpasses Epic in that it possesses all 4
that Epic possesses,—for it may even employ the epic metre[s],—and further (no small element) music and decoration; and it is by music that pleasure is most sensibly produced.

(5) Next, whether read or acted it possesses clearness.

(6) Further, it surpasses Epic by attaining the end 5
of imitation within a less compass; for the condensed is pleasanter than that which is spread over a length of time, I mean e.g. if one were to make the Œdipus Rex of Sophocles into a poem as long as the Iliad.

(7) Further, epic imitation is less truly one: wit- 6
ness the fact that out of any epic imitation several tragedies may be made. So that, should we make but one plot, it will either, if briefly expressed, appear truncate, or, if we keep the compass of the proper measure[t], spun out. Otherwise the imitation will lack unity[u]; I mean e.g. if it be composed of several actions, as the Iliad and Odyssey have many such parts, in themselves of some length; and poems like these are as perfectly arranged as possible, and so far as possible are imitations of one action.

If then Tragedy excels Epic in all these points, and 7
further in attaining the object of art—for Tragedy

[s] e.g. Soph. Trach. 1009 sq. [t] i.e. of Epic. [u] Reading <ἂν δὲ μὴ, οὐ μία ἡ μίμησις,> λέγω δὲ οἷον.

οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρημενην), φανερὸν ὅτι κρείττων ἂν εἴη μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.

8 περὶ μὲν οὖν τραγῳδίας καὶ ἐποποιίας, καὶ αὐτῶν καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει, καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ λύσεων, εἰρήσθω τοσαῦτα. * * *

should produce not *any* pleasure, but that laid down (xiv. 3)—it plainly must be the superior, as attaining its end better than Epic does.

8 On Tragedy then and Epic, with their kinds and parts,—the points in which each excels; the causes of success or failure; objections and their solutions—let this much suffice.

ADDITIONAL NOTES.

[1] λόγοι ψιλοὶ = ψιλομετρία II. 3, and χρωμένη τυγχάνουσα go together. Or, inserting ἀνώνυμος before τυγχάνουσα, translate, "By the use of *words*, prose or verse: 'Epic' (in its etymological sense), whether it (if in verse) combine different metres, or employ a single kind. 'Epic' has hitherto been without a name; for (unless we extended the meaning of the term) we could not give any common name to (1) the Mimes of Sophron and Xenarchus and the Dialogues of Plato, nor use it if (2) any one effected the imitation by means of iambics or elegiacs or the like . . . . or again (3) by mingling all metres . . . . though we should still have to call him a poet." The connexion of thought is equally obscure with either translation.

[2] μέλος = ἁρμονία above, cf. VI. 3: μέτρον apparently = λόγος in sect. 4.

[3] Or "introduced one chief speaker."

[4] The words = οἱ μῦθοι ἐκ μικρῶν ὀψὲ μέγαλοι ἐγένοντο, καὶ ἡ λέξις ἐκ γελοίας σεμνή.

[5] i.e. the embroidery sent by Philomela to Procne *tells* her story.

[6] i.e. πρόλογος ἐπεισόδιον ἔξοδος χορικόν (or, according to Vahlen, μῦθος ἁπλοῦς, μῦθος πεπλεγμένος, πάθος, ἦθος).

[7] Or, reading οὐδὲν ἴσως ⟨ὁμοίαν⟩ τῷ μύθῳ, "Two tragedies perhaps not at all alike in plot may be called the same, i.e. those in which the same complication and solution appear."

[8] As opposed to διπλῆ σύστασις, xiii. 7, with a different end for good and bad.

[9] Vahlen translates 'attain their object wonderfully well.'

[10] Supplying τοῖς μέρεσι τῆς διανοίας.

[11] The words = προστιθέασι ⟨τῇ μεταφορᾷ τοῦτο⟩ πρὸς ὅ ἐστιν ⟨ἐκεῖνο⟩ ἀνθ' οὗ λέγει ⟨τὴν μεταφοράν⟩. Thus Odyssey xi. 125, ἐρετμὰ τά τε πτερὰ νηυσὶ πέλονται, to ἐρετμὰ (the simple word,